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o

The Holbein-Society. *Fac-simile reprints, 2.*

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ICONES

HISTORIARVM VETERIS TESTAMENTI,

*

Ad vivum expreſſæ, extremáque diligentia emendatiores factæ, Gallicis in expoſitione homœoteleutis, ac verſuum ordinibus (qui prius turbati, ac impares) ſuo numero reſtitutis.

*



LVGDVNI,
Apud Ioannem Frellonium,
1547.

FRANCISCVS FRELLONIVS
Christiano Lectori S.

En tibi, Christiane lector, sacrorum canonum tabulas, cum earundem & Latina & Gallica interpretatione officioſè exhibemus: Illud in primis admonentes, ut reiectis Veneris, & Dianæ, cæterarúmque dearũ libidinoſis imaginibus, quæ animum uel errore impediunt, uel turpitudine labefactãt, ad has ſacroſanctas Iconas, quæ Hagiographorum penetralia digito commonſtrant, omnes tui conatus referantur. Quid enim pulchrius, aut Chriſtiano homine dignius, quàm ad has res animũ adiicere, quæ ſolæ fidei myſteria ſapiunt, & Deum creatorem noſtrum unicè amare, ac ueram religionem profiteri præcipiunt? Tuum igitur erit hunc noſtrum laborem æquo animo ſuſcipere, ac cæteros commonefacere, ut eiuſmodi omnia ad Dei largitoris beneficentiſſimi gloriam, & honorem dirigere meminerint. Vale Lector, & fruere.

Nicolai Borbonii Vandoperani Poetæ Lingonensis Ad Lectorem Carmen.

NVPER in Elysio cùm fortè erraret Apelles,
Vnà aderat Zeusis, Parrhasiúsque comes.
Hi duo multa satis fundebant uerba: sed ille
Interea mœrens & taciturnus erat.
Mirantur comites, farique hortãtur, & urgẽt:
Suspirans imo pectore Coûs, ait:
O famæ ignari, superis quæ nuper ab oris
(Vana utinã) Stygias uenit ad usq; domos:
Scilicet, esse hodie quendã ex mortalibus unũ,
Ostendat qui me uosque fuisse nihil:
Qui nos declaret Pictores nomine tantùm,
Picturæ 'que omneis ante fuisse rudes.
Holbius est homini nomẽ, qui nomina nostra
Obscura ex claris, ac propè nulla facit.
Talis apud Manes querimonia fertur: & illos
Sic equidem meritò cen eo posse queri.

Nã tabulã ſi quis uideat, quã pinxerit Hanſus
Holbius, ille artis gloria prima ſuæ:
Protinus exclamet, Potuit Deus edere mõſtrũ
Quod uideo: humanæ nõ potuêre manus.
Icones hæ ſacræ tanti ſunt (optime lector)
Artificis, dignum quod uenerêris opus.
Proderit hac pictura animum pauiſſe ſalubri,
Quæ tibi diuinas exprimit hiſtorias.
Tradidit arcano quæcũque uolumine Moſes,
Totque alii uates, gens agitata Deo,
His HANSI tabulis repræſentantur: & unà
Interpres rerum ſermo Latinus adeſt.
Hæc legito. Valeat rapti Ganymedis amator:
Sintque procul Cypriæ turpia furta Deæ.

Eiuſdem Borbonij Poetæ.

Δίσιχορ.

Ὧξέμ᾽ ἰδὼν εἰκόνα θελξ ἐμπνοῖσιν ὁμοίας;
Ὁλβίαιυῖς ἔγγομ᾽ ἀέκειο τὸτο χερός.

Latinè idem penè ad uerbum.

Cernere uis, hoſpes, ſimulacra ſimillima uiuis?
Hoc opus Holbinæ nobile cerne manus.

Gilles Corrozet

Aux Lecteurs.

EN regardant ceſte tapiſſerie
L'œil corporel, qui ſe tourne, & uarie,
Y peut auoir un ſingulier plaiſir,
Lequel engendre au cœur certain deſir
D'aimer ſon Dieu, qui a faict tant de choſes
Dedans la letre, & ſaincte Bible encloſes.
Ces beaux portraictz ſeruiront d'exemplaire,
Monſtrant qu'il fault au Seigneur Dieu complaire:
Exciteront de luy faire ſeruice,
Retireront de tout peché, & uice:
Quand ilz ſeront inſculpez en l'eſprit,
Comme ilz ſont paincts, & couchez par eſcrit.
Donques oſtez de uoz maiſons, & ſalles
Tant de tapis, & de paincture ſalles,
Oſtez Venus, & ſon filz Cupido,
Oſtez Heleine, & Phyllis, & Dido,

Oſtez du tout fables & poeſies,
Et receuez meilleurs fantaſies.
Mettez au lieu, & ſoyent uoz chambres ceinctes
Des dictz ſacrez, & des hiſtoires ſainctes,
Telles que ſont celles que uoyez cy
En ce liuret. Et ſi faites ainſi,
Grandz & petis, les ieunes & les uieulx
Auront plaiſir, & au cœur & au yeulx.

Plus que moins.

DEI Omnipotentis uerbo creantur, ac benedicuntur terra, dies, nox, cœlum, mare, ſol, luna, ſtellæ, piſces, & beſtiæ terræ. Creantur quoque Adam & Heua.

GENESIS I.



Dieu feit le ciel dés le commencement,
Puis terre, & mer, & tout humain ouurage:
Adam, & Heue il feit ſemblablement
Pleins de raiſon formez à ſon image.

ADAM in paradiſo uoluptatis conſtituitur, cui interdicitur ligno uitæ. Serpentis aſſutia Adam & Heüa ſeducuntur.

GENESIS II. & III.



Dieu leur deffend que de l'arbre de Vie
Ne mangent fruict, ſur peine de la Mort:
Mais le ſerpent, ayant ſur eux enuie,
Fait tant qu'Adam au fruict de l'arbre mord.

ADAM, & HEVA cognito peccato ſuffugiunt faciem DEI, ac morti obiiciuntur. Cherubim ante paradiſum uoluptatis cũ flam meo gladio collocatur.

GENESIS III.



Pour le peché qu'ilz ſcirent contre Dieu,
Furent maudictz chaſcun ſelon l'offenſe:
Puis Cherubim les met hors de ce lieu,
Et contre mort n'eurent plus de defenſe.

ADAM iubetur fodere & arare terram, eiectus è paradiſo. Mulier ſub viri poteſtate conſtituitur, & in dolore parit.

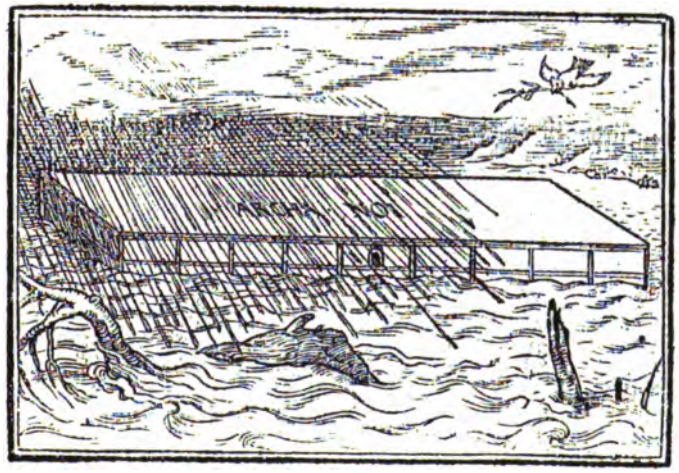
GENESIS III.



En grand labeur, & ſueur de ſon corps
Le pere Adam a ſa vie gaignée,
Heue tandis en doloreux effortz
Subiecte à l'Homme enfante ſa lignée.

NOE iuſtus iuſſu Domini arcam ingreditur: cæteris diluuio interemptis, ſeruatur. Emiſſis coruo, & columba, ex arca egreditur.

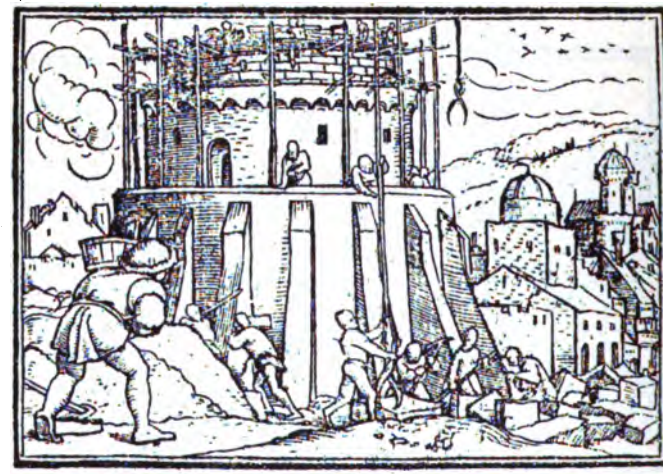
GENESIS VII.



Tous les humains par l'uniuers deluge
Furent peris, Noé *le Patriarche*
Par le vouloir de Dieu, & pour refuge
Auec les ſiens, entra dedans ſon arche.

BABEL turris ædificatur, ex qua linguarum confuſio ſuboritur.

GENESIS XI.



Nembroth geant commença à conſtruire
La Tour Babel, dicte confuſion:
Mais Dieu uoulant ſi grand orgueil deſtruire,
Es langues miſt toute diuiſion.

ABRAHAM hoſpitio ſuſcipit Angelos. Promittitur ei Iſaac. Poſt oſtium tabernaculi ridet Sara. Sodomorum interitus Abrahæ prædicitur. Orat pro Sodomitis.

GENESIS XVIII.



A Abraham les Anges ont promis
D'auoir un filz, Sara n'en fait que rire:
A deux genoux pour Sodome ſ'eſt mis,
En priant Dieu de retarder ſon ire.

ABRAHAE fides tentatur. Filium ſuum Iſaac immolare iubetur. Angelus Abraham acclamat, ne filium occidat.

GENESIS XXII.



Dieu commanda à Abraham de faire
De ſon enfant Iſaac ſacrifice:
Au mandement uoulant doncq' ſatisfaire,
Dieu fut content de ſa foy & iuſtice.

IACOB per aſtutiam matris præripit benedictionem Eſau. Triſtatur Iſaac. Eſau conſolatur.

GENESIS XXVII.



Le bon Iacob par conſeil de ſa mere
Eut d'Iſaac la benediction:
En ſe faignant eſtre Eſau ſon frere,
Qui ſe marrit de la deception.

IOSEPH quòd accuſarit fratres, & ſomnia uiderit, in ciſtérnam mittitur. E ciſterna extractus, Iſmahelitis uenditur.

GENESIS XXXVII.



L'enfant Ioſeph fut mis en la ciſterne,
Pour un ſien ſonge à ſes freres predict,
Mais du Seigneur la prouidence eterne
A des marchans permit qu'on le uendit.

PHARAONIS ſomnia de ſeptem bobus, & ſpicis, eductus é carcere Ioſeph exponit: Supérque annonam Aegypti conſtituitur.

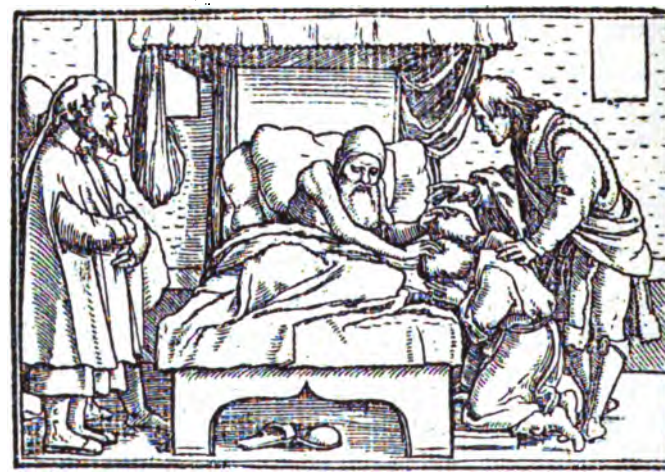
GENESIS XLI.



Au ſouef dormir Pharaon ſe diſpoſe,
Sept eſpicz uoit, & ſept beufz en ſongeant,
Ioſeph mis hors de priſon, luy expoſe:
Qui ſur Egypte eſt faict maiſtre, & regent.

IACOB moriturus adoptat ſibi Ephraim & Manaſſem, filios Ioſeph: benedicítque eiſdem.

GENESIS XLVIII.



Iacob uoyant le ſien eage prefix,
Et qu'il eſtoit bien pres de ſon deces,
Il adopta de Ioſeph les deux filz,
L'un Ephraim, & l'autre Manaſſes.

IOSEPH ſepelitur. Filii Iſrael in Aegypto dura ſeruitute opprimuntur. Obſtetricum piarum induſtria exprimitur.

EXODI I.



Ioſeph eſt mort, & mis en ſepulture,
Iſraël ſouffre une grand tyrannie,
Matrõnes ſont de ſi doulce nature,
Qu'elles ont ſauué à tous maſles la uie.

MOYSES paſcit oues. Videt DEVM in rubo. Mittitur ad filios Iſrael, & Pharaonem oppreſſorem.

EXODI III.



Le bon Moyſe en ſes brebis gardant
Fut enuoyé au peuple Iſraëlite
De Dieu, qu'il uit en un buiſſon ardant,
Auſsi deuers Pharaon roy d'Egypte.

MOYSES, & Aaron aggrediuntur Pharaonem. Populus magis, ac magis opprimitur. Incuſantur à populo Moyſes, & Aaron.

EXODI V.



Auec ſon frere eſt Moyſe adreßé
Vers Pharaon, priant pour Iſraël:
De plus en plus fut le peuple oppreßé
Par celuy Roy, & ſon peuple cruel.

PHARAO induratus, inſequitur Iſraëlitas, & ſubmergitur. Murmurant Iſraëlitæ, deſperantes de ſalute. Gradiuntur per mediu maris ſiccis pedibus. Parta uictoria DEVM adorant.

EXODI XIIII. & XV.



Tous les enfans d'Iſraël ſ'amaſſerent,
La rouge mer leur feit uoye, au deuant
Partit ſes eaux, tant qu'a pied ſec paſſerent:
Mais Pharaon fut noyé les ſuyuant.

ISRAELITAE in deſertum Sin proficiſcuntur. Murmurantibus pro cibo, pluit DEVS coturnices, & man.

EXODI XVI.



Iceux paſſés, ilz ſe mettent en uoye
Dens les deſertz: & pour mieulx les pourueoir,
Noſtre Seigneur la manne leur enuoye,
Qu'il leur faiſoit du ciel en bas plouuoir.

ISRAELITAE ad montem Sinai caſtrametantur. Iubetur populus ſanctificari. In tonitru,& fulgure apparet DEVS, ut à populo timeatur.

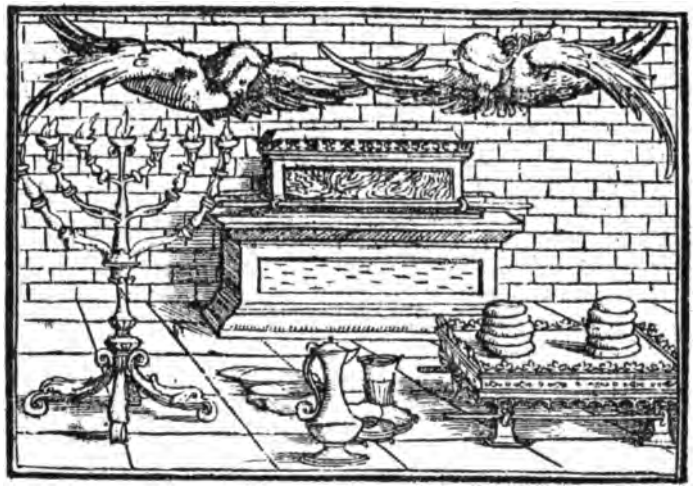
EXODI XIX.



Ceux d'Iſraël eſtablirent leurs tentes
En Sinai, chaſcun ſe ſanctifie:
Puis par tonnerre, & par foudres patentes
Noſtre Seigneur ſa grandeur notifie.

ISRAELITIS iubentur formari arca, mensa, & candelabrum ad primitias Domino offerendas. Panes propositionis ad mensam apponuntur.

EXODI XXV.



L'arche ſe faict, la belle table, auſſi
Le chandelier, par diſpoſition
De noſtre Dieu, ſur ceſte table cy
On met les pains de propoſition.

MOYSES inſtauratis tabulis montem aſcendit. Orat DEVM ut cum populo gradiatur. Prohibetur ſocietas gentium, & idololatria.

EXODI XXXIIII.



Dieu eſcriuit les Tables de la Loy,
Moyſe enclin à deux genoux, le prie
Pour Iſrael, en ferme, & uiue foy:
Dieu luy deffend payenne idolatrie.

MOYSES de offerendis armentis, pecoribus, & ouibus, è tabernaculo teſtimonii à Domino ritè inſtruitur.

LEVITICI I.



Dieu à Moyſe enſeigna ſon office,
Luy demonſtrant par mandementz nouueaux
Comme il conuient faire le ſacrifice
Des gras moutons, des uaches, & des ueaux.

MOYSES iuſſu DOMINI turba undique ante fores tabernaculi congregata, Aaronem, & filios eius conſecrat.

LEVITICI VIII.



Au mandement de Dieu le Createur,
Preſent le peuple, Aaron fut ſacré
Sur Iſraël grand Eueſque & paſteur,
Et tous ſes filz chaſcun en ſon degré.

NADAB & ABIV, Aaron filii, contra præ ceptum DOMINI ignem alienum offeren tes, flammis conſumuntur.

LEVITICI X.



Nadab, auec Abiu, pour autant
Que feu eſtrange au Seigneur Dieu offrirent
Contre ſon ueil (leur orgueil abatant)
Par feu ſoudain entre flammes perirent.

MOYSI præcepta quædam moralia,& ceremonialia à Domino præcipiuntur.

LEVITICI XIX.



Deſſus le mont Dieu enſeigne à Moyſe
Ses mandementz,qui ſont les Loix morales:
Puis luy apprent l'obſeruance,& la güſe,
Pour accomplir les Ceremoniales.

MOYSES & AARON uiros ad pugnam aptos, iuxta duodecim tribus Iſraël, numerant. Tribus Leui ſuper tabernaculum conſtituitur.

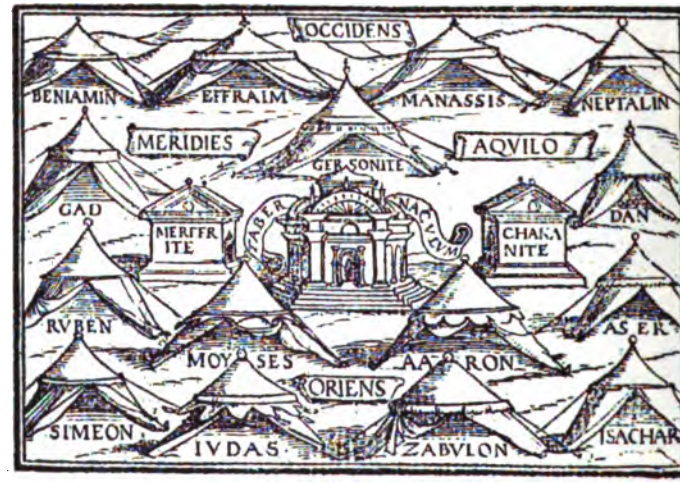
NVMERI 1.



Moyſe eſlit, & nombre entierement
Les hommes fortz, de uaillance ennoblis,
Ceux de Leui ont le gouuernement
Du tabernacle, ou ilz ſont eſtablis.

MOYSES & AARON, recenſitis familiarum principibus iuxta mandata DEI, caſtrorum ſtationes ordinant.

NVMERI II.



Apres Moyſe(au mandement de Dieu)
A ceux qui ſont des familles les princes,
Il ordonna leur aſsiete & leur lieu,
En trauerſant les pays,& prouinces.

CORE, DATHAN, & ABIROM in Moyſen murmurantes, abſorbentur cum multis à terra.

NVMERI XVI.



Core, Dathan, & Abirom murmurent
Contre Moyſe & ſon authorité:
Mais tout ſubit en terre abſorbez furent,
Comme chaſcun auoit bien merité.

ISRAEL rebellis ſerpentibus ignitis percutitur. Serpentem æneum pro ſigno erigit Moyſes: quem cùm percuſſi aſpiciunt, ſanantur.

NVMERI XXI.



Par les ſerpens ardens l'homme greué,
Pour y trouuer remede ſouuerain,
Eſtoit guery, quand il auoit leué
Le ſien regard uers le ſerpent d'æraim.

ISRAELITAE uictis Madianitis, prædam afferunt ad Moyſen, & Aaron. Virginibus reſeruatis, mulieres interficiuntur. Præda ex æquo diuiditur.

NVMERI XXXI.



Du tout deffaictz ſont les Madianites,
(La uierge ſauue) eſt toute femme occiſe
Par les uainqueurs hommes Iſraëlites:
Et puis entre eux la proye ſe diuiſe.

MOYSES in ſolitudine campeſtri, Iſraëlitis quæ geſta fuerant à monte Horeb, repetit. Principes populo ſecum conſtituit.

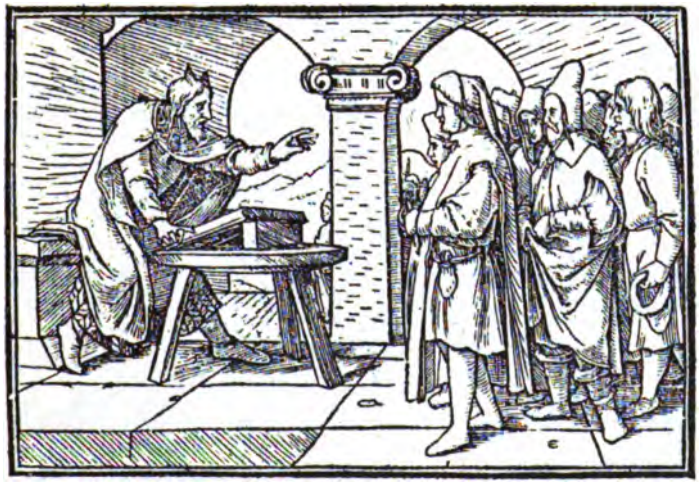
DEVTER. I.



Moyſe compte, & à entendre donne
Ce qui fut faict, depuis le partement
Du mont Horeb. Puis auec ſoy ordonne
Des Gouuerneurs, pour ſon ſupportement.

MOYSES de diſcendis & faciendis DEI præceptis, non modò apertè, ſed etiam acriter, populum monet.

DEVTER. IIII.



Moyſe apres aigrement admoneſte
Ceux d'Iſrael d'apprendre & obſeruer
La Loy de Dieu bonne, ſaincte & honneſte,
Et ſes preceptz (tant bien faictz) conſeruer.

MOYSES de Sacerdotum & Leuitarum uictu ſolicitus decernit. CHRISTVS promittitur. Pſeudopropheta occidendus, & quomodo dignoſcendus.

DEVTER. XVIII.



Moyſe a ſoing du uiure des Leuites,
Et Ieſus Chriſt eſt aux hommes promis:
Le faulx prophete à ſes mœurs hypocrites
Eſt recogneu: & doit eſtre à mort mis.

IOSVE cum Iſraëlitarum exercitu, trans Iordanem reges interficit.

IOSVE XII.



Ioſué Duc d'Iſraël quand il eut
Paſſé Iordain auec ſon exercite,
Trente & un Roy il occit, puis eſleut
La terre aux ſiens, & chaſcun lieu limite.

IVDAS dux Iſraëlitarum, expugnat Chananæos. Adonibezec cæſis manuum ac pedũ ſummitatibus, in Ieruſalẽ captiuus ducitur.

IVDICVM I.



Le Duc Iudas Chananée guerroye,
Et pris captif Adonibezec Roy
Les piedz, & mains luy tranche, & puis l'enuoye
A la cité, en ſi piteux arroy.

RVTH colligens ſpicas in agro Booz, inuenit gratiam coram eo. Collectáſque ſpicas defert ad Socrum.

RVTH II.



Ruth ua aux champs pour le bled, qui reſtoit
Aux moiſſonneurs, en eſpicz recueillir,
Deuant Booz (à qui le champ eſtoit)
Grace trouua, qui la feit accueillir.

ANNA Elcanæ uxor diu ſterilis, Heli ſacerdote ſuper ſellam ante poſtes templi Domini ſedente, corde orans, à Deo filium Samuelem impetrat.

I. REGVM I.



Anne ne peut d'Elcana ſon mary
Auoir enfans, mais le Seigneur receut
Son oraiſon faicte de cœur marry,
Et luy donna que Samuel conceut.

SAVL à Samuele ungitur in Regem ſuper Iſraël. Iuxta ſepulcrum Rachel datur ei ſignum, quo ſe à Deo in Regē unctum credat.

I. REGVM X.



Par Samuel prophete ſainct, & digne
Saul eſt oinct Roy deſſus Iſraël:
Et pour le croire il luy donne le ſigne
De ſeurcté, pres le tumbeau Rachel.

DAVID Saulis armis reiectis, ac ſolius Dei potentia confiſus, lapide funda iacto Goliath interficit. Philiſthæos in fugam uertit.

I. REGVM XVII.



Dauid occit Goliath d'une pierre,
Sans eſtre armé, en Dieu ſe confiant.
Par un enfant le geant mis par terre,
Des Philiſtins l'oſt retourne fuyant.

DAVIDI nuntiatur Philiſthæos Ceilam oppugnaſſe,& areas diripuiſſe:qui conſulto bis Domino,Ceilam à Philiſthæis liberat.

I. REGVM XXIII.



On a noncé au preux Dauid,comment
Des Philiſtins Ceile eſt aſſaillie:
Ayant de Dieu prins conſeil doublement,
La deliura faiſant ſur eux ſaillie.

DAVIDI mors Saulis & Ionathæ nuntiatur. Triſtatur Dauid, ac eum, qui mentitus fuerat ſe occidiſſe Saulem, occîdi iubet.

II. REGVM I.



Vn faux herault au Roy Dauid reuele,
Le Roy Saul & ſon filz eſtre mort,
Penſant porter quelque bonne nouuelle:
Mais por le faict uanté, fut mis à mort.

DAVID Philiſthæos profligat, eósque ſibi tributarios facit. Adarézer Rex Soba percutitur.

II. REGVM VIII.



Le Roy Dauid fait à ſoy tributaires
Les Philiſtins, anciens ennemis,
Et en fin uient à chef de ſes contraires,
Adarezer Roy de Sobe à mort mis.

DAVID ab exercitu Vriam reuocat, ut cum uxore dormiēs celaretur adulterium. Vrias, acceptis à Dauide literis, ad exercitū remittitur, & ibi occiditur.

II. REGVM XI.



Dauid uoulant l'adultere celer
Mande Vrias, & luy baille une lettre:
Puis luy commande à la bataille aller,
Par telle fraude il le feit à mort mettre.

DAVID arguitur homicidii à Nathan, propo ſita illi parabola diuitis, & pauperis. Rabbath urbs Ammonitarū à Dauide expugnatur.

II. REGVM XII.



Nathan adreſſe à Dauid ſa parole
Pour l'homicide ayant eſté commis,
Et le reprint par une parabole:
Deuant Rabbath auſſi le ſiege eſt mis.

ABSALOM astu,& prudentia Ioab, & mulieris Thecuitidis reuocatur. Ioab messe succensa, introductus Absalom à patre osculatur.

II. REGVM XIIII.



Par le moyen d'une femme, & prudence,
Tant fait Ioab, que Dauid se rapaise
Vers Absalom, qui vient en reuerence
S'humilier, & son pere le baise.

AMASA conuocat Iudã contra Sebam: quem oſculatus Ioab, in itinere iuxta lapidẽ grandem doloſè interficit.

II. REGVM XX.



Amaſa uient d'aſſembler gens de guerre
Contre Seba, & Ioab le ſalue
Par trahiſon aupres de la grand pierre,
Et en faignant de l'embraſſer, le tue.

ABISAG puella pulchra ſeni Dauidi frigido datur, quæ eum dormientem calefaciat.

III. REGVM. 1.



Quand Dauid fut deuenu foible & uieux,
On luy bailla Abiſag la pucelle,
Pour l'eſchauffer, qui ſans faict uicieux
Par maintes nuictz dormit auec icelle.

HIRAM mittit ſeruos ut gratulentur Salomoni. Salomon petit ligna ab Hiram in ædificationem templi.

III. REGVM V.



Le roy Hiram ſes ſeruiteurs enuoye
Vers Salomon, auec ſalut treſample:
Lors le requiert Salomon qu'il pouruoye
Luy donner bois pour conſtruire ſon Temple.

IEROBOAM consulit Ahiam prophetam, per uxorem, de ualetudine filii ægroti. At illa reuersa, ac limen domus ingrediente, Abia moritur.

III. REGVM XIIII.



Ieroboam enuoye ſon eſpouſe,
Pour de ſon filz malade ſ'enquerir
Vers Abias, qui ſa mort luy propoſe,
Et elle entrant l'enfant ſ'en ua mourir.

ELIAS oſtendit ſacerdotibus Baal, Deum Iſraël eſſe uerum Deum, Deo id teſtificante per ignem cõſumentem holocauſtum Eliæ. Sacerdotes Baal interficiuntur.

III. REGVM XVIII.



Elie met le beuf deſſus l'autel,
Le feu du ciel deſcend ſans artifice,
Et pour monſtrer que le Dieu d'Iſraël
Eſt le vray Dieu, bruſle le ſacrifice.

ELIAS diuidit aquas pallio. Raptus in cœlum non inuenitur. Eliſeum irridentes pueri lacc rantur ab urſis.

IIII. REGVM II.



Cheuaux ardens rauirent, & leuerent
Elie en l'air, dedans un char de feu:
Deux ours du bois les enfans eſtranglerent,
Leſquelz auoyent moqué l'homme de Dieu.

IOIADA pontifex, Athalia occiſa, conſtituit Ioas Regem ſuper Iſraël. Mathan ſacerdos Baal coram altari interficitur.



Par Ioiada, Ioas conſtitué
Sur Iſraël fut en l'eſtat Royal:
Et Mathan presbtre idolatre tué,
Deuant l'autel de ſon faulx Dieu Baal.

ACHAZ rex Iuda idololatra, conſecrat filium ſuum per ignem. Ieruſalem obſeſſa, petit auxilium à Rege Aſſyriorum.

IIII. REGVM XVI.



Le roy Achaz idolatre deuint,
En feu ardant ſon filz il ſacrifie:
Puis quand la guerre encontre luy ſuruint,
Secours demande au roy d'Aſſyrie.

IOSIAS legit Deuteronomium coram populo. Idôla demolitur, & ſacerdotes Baal occîdit.

IIII. REGVM XXIII.



Le Roy Ioſie au peuple Iudaique
Deuteronome il lit de bout en bout:
Et ſon pays purgeant d'erreur inique,
Il fait bruſler les idoles par tout.

ADAM genealogia uſque ad filios Eſau & Iacob, breuiter repetitur.

I. PARALIP. I.



Icy recite & nombre briefuement
Iuſqu'a Iacob, la genealogie,
Depuis Adam, dés le commencement,
Qui fut ſoubz Dieu gouuernée & regie.

SAVL contra Philiſthæos infeliciter pugnans, ſeipſum interimit. Eius arma in templo Dei ipſorũ conſecrantur: caput uerò à Philiſthæis in Templum idolorum defertur.

I. PARALIP. X.



Saul faiſant la guerre aux Philiſthins,
Soy meſme occit, quand ſa perte contemple:
Les Philiſthins entre tous leurs butins,
Portent le chef de Saul en leur temple.

DAVID allata Arca benedicit populo, quem etiam cibat. Miniſtros Arcæ ad laudandum Deum in inſtrumentis muſicis conſtituit.

I. PARALIP. XVI.



Le Roy Dauïd deuant l'Arche de Dieu
Benit le peuple, & à manger luy donne:
Et pour louer le Seigneur, au ſainct lieu
Muſiciens, & inſtrumens ordonne.

SALOMON in excelſum Gabaon ſacrificaturus abit. Petit à Deo ſapientiam & ſcientiam ad iudicandum populum.

II. PARALIP. I.



En Gabaon Salomon ſacrifie,
Puis prie à Dieu luy donner ſageſſe:
Dieu parle à luy, & ſi luy certifie
Qu'il luy donra Sapience, & Richeſſe.

SALOMON benedicit congregationi. Gratias agit ob impletas promiſsiones Dauidi factas. Orat vt exaudiantur in templo orantes.

II. PARALIP. VI.



Salomon Roy benit les aſsiſtans,
Rend grace à Dieu, des promeſſes parfaictes,
Priant pour ceux, qui ſeront perſiſtans
Es oraiſons, qu'agreables ſoyent faictes.

SESAC Rex Aegypti, ob derelictum à Iudæis Dominum, clypeos aureos, quos fecerat Salomon, omnésque thesauros domus Dei secum aufert.

II. PARALIP. XII.



Vn Roy d'Egypte, aux Iuifz tous mauuaiz,
(Pourtant qu'auoyent laiſſé Dieu leur Seigneur)
Oſta threſors, boucliers d'or, & eſcuz,
Que Salomon auoit faict pour honneur.

SENNACHERIB blaſphemus inuadit Iudã. Ezechias hortatur populum ad fiduciam in Deum. Orante Ezechia, Angelus Aſſyrios perſequitur.

II. PARALIP. XXXII.



Semacherib en Iudée fait guerre,
Ezechias le peuple en Dieu exhorte,
Et luy priant, Aſſyriens par terre
L'ange pourſuit en ſa puiſſance forte.

CYRVS à Deo inſpiratus, redditis uaſis templi, quæ abſtulerat Nabuchodonoſor, remittit populum ad reædificandam Ieruſalem.

I. ESDRAE I.



Le Roy Cyrus de Dieu bien inſpiré,
Rend les uaiſſeauz pour faire au temple office:
Puis il permit (comme eſtoit deſiré,)
Ieruſalem eſtre en ſon edifice.

NEHEMIAS pincerna Regis Artaxerxis, pro populo afflicto, qui de Ieruſalem ſupererat, Deum orat.

II. ESDRAE I.



Nehemias ſeruant Artaxerxes,
(Pleurant à Dieu, pour la captiuité
De tous Iuifz) eut au Roy tel acces,
Qu'il luy permit refaire la Cité.

IOSIAS quartadecima luna primi menſis, in Ieroſolymis immolat Phaſe.

III. ESDRAE I.



Ioſias Roy treſſaict ſe remembra
Du temps paſſé: & en Ieruſalem
Sacrifiant, la Paſque celebra
Iour quatorzieſme, au premier mois de l'an.

TOBIAS captiuus inter Aſſyrios ducitur. Obdormienti iuxta parietem, hirundinum ſtercora calida ſuper oculos eius cadunt, ac cæcus efficitur.

TOBIAE I. & II.



Le bon Tobie eſtant captif & vieulx
Dormoit vn iour, & lors vne arondelle
Eſtant là pres, fienta ſur ſes yeulx,
Dont perd la veue, & la clarté tant belle.

IOB bona omnia diſſipat Satan, & eius liberos percutit, expetita facultate à Domino. Laudat Deum in ſua afflictione.

IOB I.



Iob par Satan (ayant de Dieu licence)
Souffre en ſes biens grand perſecution:
Ses enfans perd, dont il a patience,
Louant ſon Dieu en telle affliction.

ELIPHAZ arguit Iob de ſapientiæ,& mundi-
tiæ arrogantia. Deſcribit impiorum maledi-
ctionem, quam falſò Iob innocenti tribuit.

IOB XV.



A l'affligé donnant affliction
Eliphaz, Iob argue d'arrogance,
Et des mauuais la malediction
Mal attribue à ſa iuſte innocence.

IOB alloquitur Dominus, oſtendens ei ſuam iuſtitiam ex inſcrutabilibus ſuis operibus. Iob duplicia pro ablatis reſtituuntur.

IOB XXXVIII. & XLII.



Iob a de Dieu les propos entendus,
Luy demonſtrant par ſes œuures haultaines
Sa grand iuſtice, & au double renduz
Luy ſont ſes biens, & richeſſes mondaines.

ASSVERVS, celebrato conuiuio, potentiam & gloriam ſuam oſtentat. Vaſthi uxore repudiata, Eſther Regina efficitur.

ESTHER I. & II.



Aſſuerus celebrant un conuiue
Repudia Vaſthi pour ſon orgueil,
Eeſther trouua en ſa beauté ſi uiue,
Qu'il la feit Royne auec un grand recueil.

IVDITH, oratione abſoluta, ueſtimentis iucunditatis exornat ſe, ut Holofernem uincat in Dei gloriam.

IVDITH X.



Iudith ayant faict oraiſon latente,
Parée ſ'eſt d'habitz de pompe, & gloire:
D'Holofernes puis ſ'en ua uers la tente,
Pour à l'honneur de Dieu auoir uictoire.

IVDITH, Holoferne ebrietate ſopito,& puella oſtium obſeruante, caput eius præſcindit, & ciuibus ſuis defert.

IVDITH XIII.



Holofernes yure comme une beſte
S'endort,la fille eſt au guet à la porte:
A luy dormant Iudith trenche la teſte,
Qu'en Bethulie à ſes citoyens porte.

DAVID ſpiritu DEI afflatus, Beatitudines iuſti uiri deſcribit. Impiorum quoque & inſi delium interitum prædicit.

PSALM. I.



Dauid parlant par le Sainct eſperit,
Du bien heureux dict les beatitudes:
Et du mauuais recite qu'il perit,
Car en malice il a mis ſes eſtudes.

PSALTES contra Iudæos excandeſcit, ac eos qui CHRISTVM Meſſiam Deum in lege promiſſum infideliter, & impiè abnegant, inſipientes uocat.

PSAL. LII.



Folz ſont ceux là (comme eſcrit le Pſalmiſte)
Qui en leurs cueurs dient que Ieſus Chriſt
N'eſt Meßias, Dauid tant ſ'en contriſte,
Qu'en pluſieurs lieux encontre iceux eſcrit.

CHRISTVS ſedet ad dexteram patris. Deus pater filio ſuo ſacerdotalem dignitatem in æternum duraturam ex paſſionis præmio tradit.

PSALM. CIX.



Ieſus Chriſt ſiet de ſon Pere à la dextre,
Qui pour loyer de ſa mort treſcruelle
La dignité luy donne de grand prebſtre,
Qui eſt ſans fin durante, & eternelle.

CHRISTI erga ſponſam ſuam ecclesiam, ac rurſum ſponſæ erga CHRISTVM incomprehenſibilis amoris myſteriũ pleniſſimum exprimitur.

CANTICORVM I.



Salomon Roy au liure des Cantiques
Propos d'amy uers ume amie expoſe,
L'amour couurant ſoubz parolles myſtiques
De Chriſt enuers l'Egliſe ſon eſpouſe.

ISAIAS deplorat peccata Ieruſalem. Ceremonias & cultus Iudæorum, quibus ipſi fidebant, per Iſaiam reiicit Dominus.

ISAIAE I.



Plourant, lamente Iſaie prophete
Du peuple Iuif les grandz pechez, & uices:
Puis Dieu (par luy) de ce peuple reiette
L'hypocriſie auec leurs ſacrifices.

ISAIAS uidet gloriam Dei, ac peccatum ſuum agnoſcit. Signo, & uerbo, remiſſionem peccatorum conſequitur, & ad Iudæos mittitur.

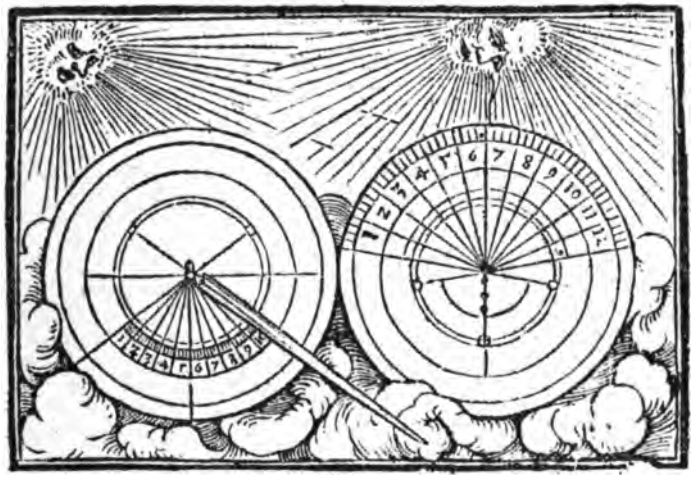
ISAIAE VI.



De Dieu la gloire Iſaie apperçoit,
De ſon peché il a la cognoiſſance:
L'ange le touche, & pardon il reçoit,
Tranſmis aux Iuifz par diuine puiſſance.

EZECHIAS ad mortem uſque ægrotat. Signum ſanitatis à Domino in horoſcopo accipit.

ISAIAE XXXVIII.



Ezechias iuſqu'à la mort malade,
En l'horoſcope eut ſigne de ſanté:
Contre ſon cours le ſoleil retrograde
De dix degrez, ou il eſtoit monté.

EZECHIELIS quatuor animalium, rotarum, throni & imaginis ſuper thronum uiſiones.

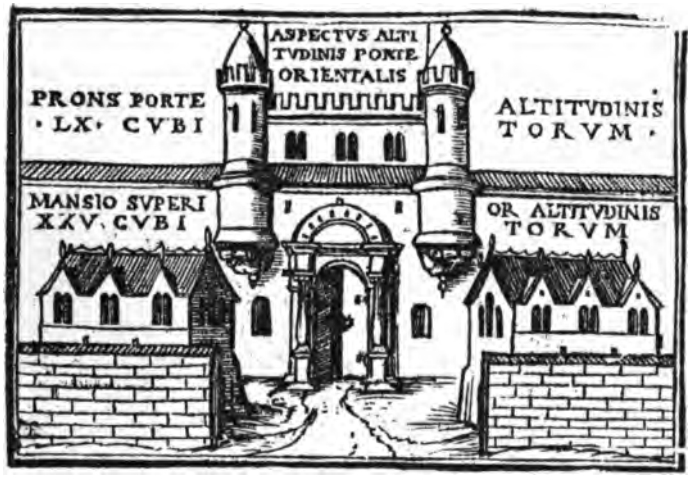
EZECH. 1.



Ezechiel uoit en ſa uiſion
Dieu en ſon throne, auec les quatre beſtes:
L'aigle, le Beuf, & l'Homme, & le Lion,
Roues auſſi de tourner touſiours preſtes.

EZECHIELI Prophetæ futura reſtauratio ciuitatis,& templi in uiſionibus oſtenditur.

EZECH. XL.



Monſtré luy eſt en contemplation
De ſon eſprit, qui le futur contemple
A l'aduenir, la reſtauration
De la Cité, & du ſouuerain Temple.

EZECHIEL uidet gloriam Dei templum ingredientẽ, à quo antè receſſerat. Altaris menſuræ deſcribuntur.

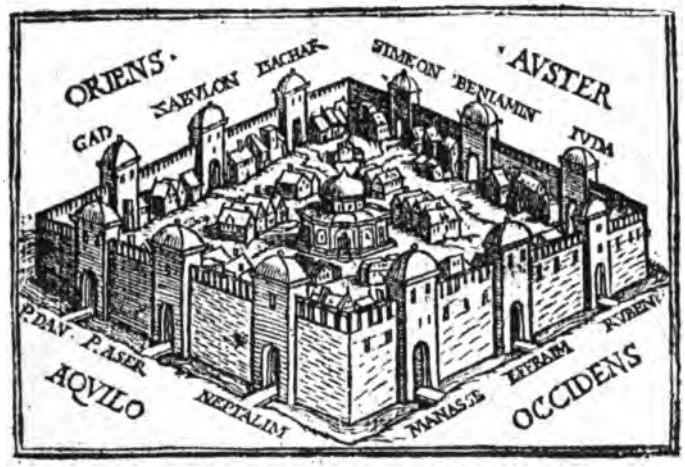
EZECH. XLIII.



Puis uoit apres du grand Dieu immortel
La haulte gloire en ce ſainct temple entrer:
Et la longueur, & largeur de l'autel,
Vient par meſure à deſcrire, & monſtrer.

EZECHIEL uidet aquas è templo manantes. Termini terræ promiſſionis, & diuiſiones per tribus à Domino Prophetæ oſtenduntur.

EZECH. XLVII.



Ezechiel uoit du temple eaux coulantes,
Et les confins de la promiſſion,
Des douze auſſi lignees excellentes,
Monſtrée à luy eſt la diuiſion.

SIDRACH, MISACH, & ABDENAGO, quòd ſtatuam auream contra decretum regium non adorauerint, in fornacem mittuntur.

DANIELIS IIII.



Au four ardant (car le Roy l'inſtitue)
Sidrach, Miſach, Abdenago ſont mis,
Pource qu'ilz n'ont adoré ſa ſtatue,
Mais Dieu en fin deliure ſes amis.

DANIELI uiſio quatuor animalium oſtenditur. Hæc autem uiſio de quatuor Mundi regnis interpretatur.

DANIELIS VII.



Daniel uoit les quatre uentz combatre,
De leurs eſpritz mauuais ſpirans les pires,
Beſtes auſſi iuſqu'au nombre de quatre,
Signifians du monde quatre empires.

DANIEL uidet pugnam inter arietem & hircum. Visionis intelligentia Danieli ab Angelo manifestatur.

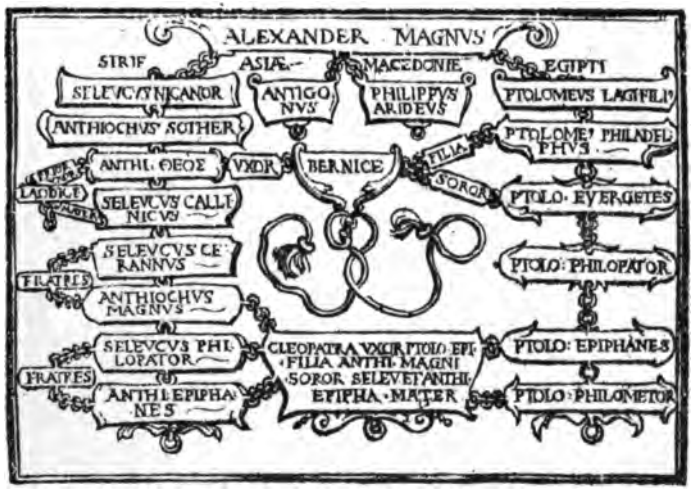
DANIELIS VIII.



Il uoit apres une bataille forte,
Entre un mouton, & un bouc tout cornu:
L'ange parlant luy expose, & raporte
Ce que sera sur la fin aduenu.

DANIELI uaticinium de regibus Perſarum, regno Græciæ, AEgypti, & fœdere eius, & bello cum regno Syriæ prædicitur.

DANIELIS XI.



Puis il predit des faictz des Roys de Perſe,
De Grece, Egypte, & des Roys de Syrie:
Prophetiſant mainte guerre diuerſe,
Pour agrandir chaſcune ſeigneurie.

SVSANNAE presbyteri duo calumniatores à Daniele conuicti, lege talionis plectuntur.

DANIELIS' XIII.



Suſanne fut accuſée à grand tort
Par deux vieillardz, mais par raiſon decente
Daniel ieune enfant, iuge à la mort
Les accuſeurs, l'accuſée innocente.

DANIEL propter Belis, & Draconis euerſionem, coniicitur in lacum leonũ. Paſcit eum Habacuc.

DANIELIS XIIII.



Le grand dragon, auec l'idole Bel
Furent deſtruictz. Et pour ce faict fut mis
Dedans le lac aux lions Daniel:
Pour le nourrir Habacuc eſt tranſmis.

OSEE accepta uxore fornicaria, idololatriam populi significat.

OZEE I.



Oſee prend, & eſpouſe une femme
Fornicatrice, & trois enfans eut d'elle:
Signifiant l'idolatrie infame
Du peuple Iuif, peu uers ſon Dieu fidele.

IOEL deſtructionem Ieruſalem prædicit. Sacerdotes ad orationem, & ieiunium, ob inſtantem calamitatem, aſſiduè adhortatur.

IOELIS I.



Iocl predit de la deſtruction
Ieruſalem, & aux prebſtres ſupplie,
Vacquer à ieune, & à deuotion,
Et oraiſon d'humilité remplie.

AMOS contra Damaſcum, Philiſthæos, Tyrum, Idumæam, & filios Ammon prophetat.

AMOS I.



Contre Damas, Philiſthins, Idumée,
Et contre Tyr, auec les filz Ammon,
Sa prophetie Amos ſi l'a ſemée
En brief parler, & ſoubz obſcur ſermon.

IONAS missus in Niniuen ad prædicandum, affligitur, quòd sermo eius contra Niniuen non fuerit impletus.

IONAE I. II. & III.



Affligé fut par tempeſte ſoudaine
Ionas tranſmis en Niniue preſcher,
Trois iours au uentre il fut d'une Balaine,
Puis uers Niniue il ſe print à marcher.

N

HABACVC pulmentum & panes meſſoribus ferens, in perſona ſanctorum piè conquer - tur, quòd mali iuſtos perſequantur.

HABACVC I.



Portant des pains Habacuc le prophete
Aux moiſſonneurs, & laboureurs des champs,
Se plaint à Dieu de ce qu'iniure eſt faicte
Aux gens de bien, par les felons meſchantz.

ZACHARIAS monet populum ut conuerta tur ad Dominum,& parentum ſcelera uitet.

ZACHARIAE I.



Zacharias tout le peuple admonneſte
Se conuertir au Seigneur Dieu puiſſant,
Et euiter le peché deſhonneſte
De ſes parentz,ou eſt chaſcun gliſſant.

ANTIOCHO ſecundam profectionem in Aegyptum parante, Ieroſolymis ſigna in cœleſtibus apparuere.

II. MACHAB. V.



Antiochus faiſant aux Iuifz la guerre,
On ueit au ciel deſſus Ieruſalem
Hommes armez, tout ainſi qu'en la terre,
Lors prinſe fut pour les Iuifz en mal an.

L'autheur.

QVand uous aurez contemplé ces Images
Du Dieu uiuant, ayez en ſouuenir
La grand puiſſance, & merueilleux ouurages,
Et ſa bonté, qui nous peut ſubuenir.
Ce uous ſera profit à l'aduenir
D'eſtudier telle philoſophie,
Vueillez le ſens de l'Egliſe tenir,
La lettre occit, & l'eſprit uiuifie.

Plus que moins.

Matthæus Euangeliſta.



Marćus Euangeliſta.



Lucas Euangeliſta.



Ioannes Euangeliſta.



LVGDVNI,
Excudebat Ioannes
Frellonius,

1547.

HOLBEIN'S

BIBLE FIGURES.

M.DCCC.LXIX.

HOLBEIN'S

Historical Figures of the Old Testament.

EDITED BY

HENRY GREEN, M.A.

WITH AN INTRODUCTION

On Pictorial Art in Illustration of the Bible Histories, and Woltmann's Especial Remarks on Holbein's Figures.

Also,

FORTY-EIGHT ILLUSTRATIVE PHOTO-LITH PLATES,

And some Account of their Sources.

Published for the Holbein Society by

A. BROTHERS, *St. Ann's Square, Manchester; and*
TRÜBNER & Co., *Paternoster Row, London.*

M. DCCC. LXIX.

PREFACE.

IN submitting to their Subscribers the second work in the series which bears Holbein's distinguished name, the HOLBEIN SOCIETY have now fairly launched their project on the waters of public opinion. They hope that the aid and the countenance which have favoured the beginning of their undertaking will be continued to it and increased.

A trembling kind of admiration has ever attended the FIGURES OF DEATH, and human dread has heightened the effects of their well-delineated terrors; but, in reality, every one of the sketches of Mortality offers so much of sameness, that weariness creeps over us as we turn the pages, and we are taught to think the skill misplaced that has portrayed so many forms of terror.

Very different are the SKETCHES OF HISTORICAL FIGURES from the Bible-Narratives. Some few of the subjects may prove revolting to a refined and cultivated taste; but the general effect of them is to awaken and sustain our interest, and to render us more sensible of the human feelings as well as of the divine lessons which pervade the pages of Holy Writ.

We venture to say that within the small compass where

Holbein displays his skill, none excel him either in design or in execution. Generally by a few figures he makes the events plain, and by a few masterly touches he infuses into the figures indications of the part or of the character which they bear in the scene.

We have thought the opportunity very suitable for collecting various and curious specimens of the pictorial representations that artists at different periods down to Holbein's age have given of events and personages mentioned in the sacred narratives. The finest examples, however, do not come within the narrow limits of printed books, but are to be sought in churches, museums, and galleries, where are presented the paintings and sculpture of the early and mediæval masters. These are out of our range, and it has been from books, printed for the express purpose of furnishing pictures of Old and New Testament history, that we have made a few selections. They may serve to excite further inquiry: it would have been easy to multiply their number; but our limits demanded choice rather than diffusion, and the examples are sufficient to show variety in the style of different artists and progress in Pictorial Art itself.

The necessary reference to books has demanded several bibliographical notices. They are introduced not without a persuasion that they tend to increase the real value of this edition of Holbein's ICONES, and to continue the remembrance of a literature that preceded or accompanied the work now reproduced in its exact form, and in the likeness of old.

HEATHFIELD, KNUTSFORD,
December 25th, 1869.

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INTRODUCTION.

I.

PICTORIAL ART IN ILLUSTRATION OF THE BIBLE-HISTORIES,

TO THE TIME OF HANS HOLBEIN, THE YOUNGER.

FROM the early history of Christian Art, especially as delineated, with so much power and truthfulness in Northcote and Brownlow's *Roma Sotterranea*, we learn that pictorial representations of the characters and events recorded in the Sacred Writings may be traced almost to apostolic times, certainly to the beginning of the second century from Christ's birth. At first indeed these pictorial representations were little more than symbolical and of the simplest kind, a loaf, a fish, a dove, a lamb, or an anchor,—but examples are not wanting of Biblical paintings that date from the first and second centuries of the Christian era.

If by Art we understand the application of the principles of design, whether in architecture, painting, or sculpture, to the purposes of ornament and magnificence, or to the expression of the great thoughts and events that have stirred human society to its deepest foundations,—it is not to be doubted that those principles are co-existent with the mind and intellect of man, and that their practice is to be noted in periods at least co-eval with the records of most distant ages. And as far as monumental remains, tradition, and history can carry us, we know that the

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Assyrian, Greek and Roman, the Egyptian, the Hindoo, and the extinct races of Central America, have all carried the principles of design into practice, and to the service of religion have devoted them in various ways and for many successive ages.

Though the ark and the tabernacle with their ornaments, and the temple at Jerusalem with its splendours, testify to the existence among the Israelites of skill to design and of power to execute, we cannot with propriety speak of any School of Hebrew Art from which Christian Art derived its origin. The whole literature indeed of the Hebrew nation is rich in emblem and device, in symbol and allegory, in figure and metaphor, and in all the forms of imaginative diction, but the symbolism was chiefly that of action and did not embody itself in statuary or painting. There were recurring festivals and fasts all with a deeper meaning than any accidental outburst of joy or formality of sorrow. Rites and ceremonies there were in abundance, vestments and ornaments,—sacrifices and offerings, types and tokens, each with its voice and its lesson to those who understood them,—but the painter had little encouragement,—the statuary had none.

In fact the Old Testament figures and the Old Testament scenes, such as Christian Art has made familiar to us, had in those distant times no one to set them forth on wall or canvas. The prophets of the Hebrew nation had wonderful visions and insights into futurity, and the poets have most graphically described them;—they lived in a world of symbolism and allegory, but it was to language and a written word they entrusted their emblems as well as their glorious truths and promises. Jerusalem would not stain herself with what she deemed idolatrous complicity, and neither from Nineveh nor from Memphis would she borrow the arts that could fix in enduring marble and granite the wonders which the mental eye beheld, or that could set forth with admirable form and colouring the scenes and actors of the national history. Athens, Alexandria, and Rome had many eager votaries of art whom a refined civilization honoured and encouraged; and their highest

power and skill were often devoted to the embellishment of the popular worship; but the Jew gloried in his isolation and would not so much as recognise statue or picture in the temple where he offered sacrifice. Even the eagles on the imperial standards were deemed pollution to Zion.

The first disciples of Christ were of Jewish birth and unweaned from Jewish prejudices,—and hence, though when St. Peter and St. Paul proclaimed their great mission to the whole world of mankind, the cultivation of Art prevailed extensively, there was no home nor welcome for it among Christian believers. Their ritual was of the simplest, and their emblems were outward actions, in the waters of baptism, and in the breaking of the bread and in drinking of the cup, and were not embodied and fixed in pictorial forms. The temples of Egyptian Thebes retained their glory, and the Parthenon at Athens beamed with the beauty on which time had not laid a destructive hand; at Ephesus the silver shrines of Diana got much gain for the craftsmen, and at Rome an infinite symbolism and a countless array of divinities, were all ministered unto by painting, sculpture, and architecture; and it was not until nearly the close of the first century, when even in Cæsar's palace and in the Imperial family Christ's name was owned, that the symbolism of art was applied by the new religion to shadow forth its doctrines and usages.

As we have just intimated, the two great Christian ordinances of Baptism and of the Lord's Supper were in fullest observance, but no generally recognised hieroglyphical sign passed from family to family and from church to church, and spoke silently the language of faith. Persecutions however soon arose even beyond the confines of Judea and the adjacent lands, and the need was felt for secret tokens and signs by which to test and recognise the disciples of Christ. Heathen converts in their heathen state had long been familiar with what they deemed sacred and mysterious sculptures and drawings, and with the necessity for secrecy would readily adopt methods of recognition similar to those to which they had been accustomed. Even the natural love and admiration of Art, unless repressed,

would evolve types and emblems and pictorial symbols; and what the heathen desecrated, namely, the skill to design and the power to set forth in lines of beauty—the Christian would zealously consecrate to the service of religion.

Among the old Egyptians the *hovering wings* sometimes represented as hovering over the waves of the sea, were the symbols of creative power. These hovering wings, as depicted by Dr. Young in his work published in 1823, p. 153, are interpreted by him to denote the AGATHODÆMON or Good Spirit; and probably out of this symbol grew the expression in Genesis, ch. i. v. 2, "the Spirit of God moved upon the face of the waters." Events in the Bible History have caused a very similar symbol to spread far and wide and to be recognised in distant centuries. In the record of the flood subsiding, the dove returns to Noah with the olive branch, and in all succeeding time, wherever the record has become known, the dove and olive have been regarded as the peculiar tokens of love and peace. For sheltering and protecting power the Psalmist appears to recur to the original emblem of the divine might:—"In the shadow of thy wings will I make my refuge," Ps. lvii. 1; and at the baptism of the Blessed Saviour, "the Spirit of God" is described "descending like a dove, and lighting upon him," Matt. iii. 16; and so that same holy sign, a dove with outspread wings, has been adopted as the emblem of God's Holy Spirit.

As symbols in Christian Art, the dove and olive branch, the anchor and the lamb, were probably in use before John, the last survivor of the apostles, had passed away. They are found on a tombstone from the very ancient crypt of St. Lucina, and St. Lucina, we are told in the *Roma Sotterranea*, pp. 40, 82, and 124, may almost be identified with Pomponia Græcina, "the wife of Plautus, who conquered Britain under Claudius." She was accused in A.D. 58 of having embraced the rites "of a foreign superstition," by which phrase the historian Tacitus denoted her conversion to Christianity. She lived to a great age, and so her crypt, "the crypt of St. Lucina," may date from almost the beginning of the second century.

About the same time, or a little later, came into use the word *Ichthus*, a fish, and its picture, as Christian signs. To the communities of believers, gathered here and there in towns and cities hostile to them, the cardinal truth was, JESUS CHRIST GOD'S SON THE SAVIOUR, and in corresponding Greek words, Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ, the truth was expressed. Out of these with ready skill was formed the acrostic ΙΧΘΥΣ,* a fish; and a fish drawn or sculptured became the sign of Christian discipleship. "We little fishes," says Tertullian, as quoted in *Rom. Sotterr.* p. 211, "are born in water after the example of *Jesus Christ our fish.*"

The tomb of a relation of the emperor Domitian, Flavia Domitella, is still preserved in Rome. In A.D. 97 "for her testimony to Christ she was punished by exile to the island of Pontia" (*Rom. Sott.* p. 40), and her tomb still preserves, after the lapse of at least 1700 years, some undoubted specimens of what Christian Art effected at so very early a date. On the roof are "exquisitely graceful designs of branches of the vine (with birds and winged genii between them)"; "traces also of landscapes may be seen here and there"; "the good Shepherd and Agape, or the heavenly feast, a man fishing, and Daniel in the lions' den," are also to be met with. *Rom. Sott.* pp. 72–74.

The era of the Roman Catacombs was the infancy of Christian Art, and as might be expected, the strictly "Biblical Paintings" there found are very few; and even when illustrative of the Old or of the New Testament History "were essentially symbolical." *Rom. Sott.*

* For full information consult *Roma Sotterranea*, pp. 207–213. St. Clement of Alexandria, A.D. 190–220, "is the earliest witness to the use of this symbol," —"and it is by no means improbable that the schools of Alexandria were really the first to originate it. The Church of that city was composed largely of converts from Judaism; and we know that nothing was more familiar to the Jews than the habit of coining names for their leaders or other great men, by means of a combination of the initial letters of some other names, or legend, or motto closely connected with them." Judas the son of Mattathias, in his war against Antiochus Epiphanes, B.C. 166, had inscribed on his banner the phrase in Hebrew which corresponds to the English "Who is like to thee among the strong, O Lord,"—and from the initial letters of those Hebrew words was formed the family name Maccabees.

pp. 240–250. The chief of them are entitled, Noah and the Ark, typical of baptism; Jonah and the Fish, types of the resurrection; the Ivy or Gourd; Daniel cast to the lions; the Three Children in the Furnace; the Adoration offered by the Magi; Moses taking off his shoes at the bush, and his striking the rock; and the Resurrection of Lazarus.

Step by step to follow through other works the progress of Pictorial Art in illustration of the Bible Histories demands volumes and not a single section or chapter only. Its origin and growth in early ages have been briefly shown, and when the path was once opened, many, from that day to this, have been the artists to pursue it. Indeed some of the noblest productions of mediæval and of modern art are those which interpret into visible speech the narratives of the old Jewish literature and of the purely apostolic records.

Would we learn more on the subject, trustworthy guides are at hand. For Biblical Paintings we may very profitably refer to Lord Lindsay's *Sketches of the History of Christian Art*, in three volumes, 1847. The volumes are preceded by very instructive "*Memoranda* touching—1° the Ideal, and the Character and Dignity of Christian Art; 2° the Symbolism of Christianity; 3° the Mythology of Christianity, pp. i–ccviii. Architecture, Sculpture, Painting, constitute his Trinity of Art, and these he treats of from their origin in the Catacombs of Rome down to Albert Dürer, of Nuremberg, A.D. 1471–1528; Albert Altdorffer, of Bavaria, 1488–1558; Hans Holbein the son, of Basle, 1495–1543; and Louis Cranach the son, A.D. 1515–1586.

Another work popular both in Germany and England will lead us through a course very similar to Lord Lindsay's,—it is Kugler and Burckhardt's *Handbuch der Geschichte der Malerei*, 2 vols. 8vo. Berlin, 1847. These volumes offer not only a clear view of Pictorial Art as followed in Christian antiquity, but represent its progress through the middle ages and its condition in later periods. Through all these centuries it is most interesting to note how the religious literature of a people that held

sculpture and painting in abhorrence, has constantly occupied the thoughts and roused the powers of the Artists of Christendom.

But the Engraver enters into rivalry with the Painter and the Statuary, and Bible Prints give forth Bible Figures in infinite abundance. A simple fact will serve to show this better than a long array of authorities, or a special exhibition of examples. The celebrated Bowyer Bible, originally of *seven* large folio volumes, was "embellished with engravings from pictures and designs by the most eminent artists," but a certain copy has been so added to and enlarged by the insertion of 6348 plates illustrative of the scenes and events of the Holy Scriptures, that the *seven* have grown to *forty-five* volumes of surprising magnitude. In a manuscript index* of the huge work, sixty-seven artists are named, who during the fifteenth and sixteenth centuries contributed nearly 1200 drawings or paintings of Bible Figures to the treasury of Christian Art.

Those centuries, the fifteenth and sixteenth, witnessed the origin and rapid progress of Bible Prints strictly so called. For a brief period the Block-books, with their rude but graphic portraitures, familiarized the literary world, and in some degree the people, as well with the legends founded upon Scriptures, as with the personages which the Scriptures record; but on the invention of moveable types and the improvement of the graver's art, it soon became customary to ornament the Bible itself, and Bible prints were multiplied beyond all former experience.

On this subject much information is given by Dibdin, Sotheby, and Noel Humphreys. The last narrates, with many examples, the *History of the Art of Printing* from its invention to its wide-spread developement in the middle of the sixteenth century; and Sotheby in his *Principia*

* The index was compiled by the excellent owner of the volumes, the late Robert Heywood, Esq., of Bolton-le-Moors, Lancashire, in whose family they still remain.

typographica, 3 vols. 4to, especially exemplifies the block-books, or xylographic delineations of Scripture history, which had been issued in Holland, Flanders, and Germany during the fifteenth century.

The further prosecution of the subject in these pages, we shall carry on by referring to some of the early printed versions of the Bible, in which woodcuts were introduced, and then naming and describing such printed works of the same kinds as we have had the opportunity of examining, or in which the illustrations owe their origin to the study of Christian legends or traditions.

Polyglot, Hebrew, Syriac, and Greek Bibles, being intended for the severely learned, are without pictorial embellishment; though in some Hebrew manuscripts of the Old Testament, there are in the margins curious figures of animals, formed by very minutely-written words. The earliest printed Bibles in other languages are also in the fifteenth century destitute of ornament. The Venice editions of the Latin Bible in 1498, and of the Italian Bible, "in lingua volgare," in 1487, 1490, and 1492, are illustrated with figures from woodcuts: so also is the German version of Augsburg in 1477 and 1480, of Cologne in 1480, and of Nuremberg in 1483. Several of these were repeated in the early part of the sixteenth century; and other editions with other plates were added from time to time; but Martin Luther's *Allte Testament deutsch*, Wittemberg, 1523; *Biblia integra, Veteris et Novi Testamenti*, Cologne, 1527 and 1529; Le Fevre's *Sainte Bible en françoys*, Antwerp, 1530; Olivetan and Calvin's *Bible qui est toute la saincte escriture*, Neufchatel, 1535; the Lyons *Biblia sacra latina*, in 5 vols. 16mo, 1542-1549; and *Die gantze Bibel*, Froschover, Zurich, 1545; these bring us down to the very time of Holbein, with whom our sketch may be regarded as ending.

Though very far from being a complete list, we give in conclusion a series of works which, taken in order, along with those already mentioned, present a connected view of the progress of Bible prints of Bible figures.

Premising, first of all, that for the earliest time of Bible

Prints, the admirable work of Noel Humphreys, *A History of the Art of Printing*, containing 100 illustrations, produced in photo-lithography, gives many specimens, no less interesting than instructive. The chapter which treats of the Block-books shows how they formed "the connecting link between manuscript books and books printed with moveable types."

I°. Next we name the Spiegel Menſchlicher Behaltniſſe,—mit 278 alten illumirten Holzſtichen. Folio. Basel, m.cccc.lxxvi. This Mirror of Human Salvation differs very widely, if not essentially, from the Speculum of 1440.

The volume measures 3.9 decimetres by 2.9, or 15.35 inches by 11.41; and the devices about 1.3 d. by .87.* The initial 5 leaves are unnumbered; then follow i–ccxxi leaves numbered, and 8 final unnumbered. Total 234 leaves.

The Spiegel, divided into 32 chapters, contains various scenes and events from the Scriptures, with the passages of Scripture referred to and often quoted at length; but there is little regularity observed in the portions made use of. The 278 woodcuts are all coloured, rudely drawn and engraved, yet expressing the events and actions to which they refer. Some of them, as the Creation, the Temptation, the Expulsion and the Curse, may have suggested to Holbein, who resided several years at Bâle, the first four of his Bible figures. The serpent, however, has the head and body of a woman, with angel's wings and a serpent's tail. The ark is a house in a large boat, and has sails above the house;—altogether it is very unlike the rectangular box which Holbein designed.

II°. In the original Dutch, and also in French and English, J. Sh. Berjeau in 1863 reproduced in fac-simile

* By a simple arithmetical operation, and with sufficient exactness for *practical* purposes, the French *decimetres* may be converted into English *inches*; viz.

By multiplying the given *decimetres* by 4, and subtracting from the product $\frac{1}{16}$ of the given decimetres; thus:—

(1.92 *decimetres* × 4) − $\frac{1.92}{16}$ = 7.68 − .12 = 7.56 inches.
(1.25 ,, × 4) − $\frac{1.25}{16}$ = 5. − .078 = 4.92 ,,
(1.05 ,, × 4) − $\frac{1.05}{16}$ = 4.2 − .065 = 4.13 ,,
(0.9 ,, × 4) − $\frac{.9}{16}$ = 3.6 − .056 = 3.54 ,,
(0.6 ,, × 4) − $\frac{.6}{16}$ = 2.4 − .037 = 2.36 ,,
(0.87 ,, × 4) − $\frac{.87}{16}$ = 3.48 − .054 = 3.42 ,,

For *exactness* the *decimetres* must be multiplied by 3.937; thus:—1.92 *d.* × 3.937 = 7.55904 *inches*; and 1.25 *d.* × 3.937 = 4.92125 *inches*.

Geschiedenis van het heylighe Cruys, or *History of the Holy Cross*, from J. Veldener's original edition of 1483.

It is a 4to volume, of which Berjeau's Introduction occupies pp. iii–xii, and the History of the Holy Cross 60 pages. There are 64 fac-simile plates on rough brownish paper, and Dutch stanzas,—an English version of them and a French. The plates or devices are without titles.

An example from the first plate of the series represents Adam holding a spade, in the act of addressing Seth his son,—thus:—

Seth lieue sone wilt my wel verstaen
Tolten paradise soe salt ghe gaen
Ende daer salt ghe den enghel vragen
Wan neer dat eynden sellen mijn claghen.

Seth, dearest son, my words attend,
Thy way to Paradise now wend,
And pray the angels thee to show
If these my woes shall end or no.

Seth, mon cher fils, sache bien me comprendre
Au paradis tout droit il faut te rendre;
Au bon ange il faut demander,
Quand ma peine ici bas devra se terminer.

III°. Le mirouer de la redempcion humaine. Lyon. 1488.

Folio vol. 3.28 d. by 2.4; or 12.91 inches by 9.44; full pages 2.65 d. by 1.85; the devices about 1.25 d. by .83. There are 172 leaves, numbered i–clxxij.

After the Prologue it is said, "Cy commence le mirouer de la redẽpcion de lumain lignaige translate de latin en francoys selon lintencion de la saincte escripture. Et p,mieremẽt cõment lucifer par son orgueil fut iecte de la haultesse du ciel au parfont denfer au xiiij. c. de ysaie & au xii. c. d'lapocalpse."

From a note in Mr. Douce's writing we learn: "This edition of the Speculum had been already printed in German at Basil by Bernard Richel, 1476. The cuts are the same, and being tinted in red and blue, resemble those I have in a book printed by Zeiner. The Basil edition has 22 more cuts at the end, some of which were probably lost, when the Lyons edition was printed 12 years after the other: but others of the 22 are repetitions, and relate wholly to Christ's Passion. The ends of the two versions therefore are different from each other."

Of the 256 devices the following may be specified; on f. ij *v.* the female serpent; f. iiij, Eve spinning with her child at the breast, and Adam labouring with a two-pronged hoe; f. xvi, "la prophete sibille demonstra a lempereur octauien la vierge marie tenant son enfant enuironne du soleil"; f. lxxxi, "Du limbe des peres," or Christ's descent into hell; f. cxxvi and cxxvij, "Vesica piscis,"—in one case, "la vierge glorieuse mitigue lire de dieu enuers nous,"—in the other, Christ "Au dernier iugement de dieu," cxxviij *v.* "De la paine des dãpnes,"—the huge Satan with cloven feet and with claws for hands forking the wicked into the great abyss.

IV°. HIST. B. VIRG. MARIÆ, EX CANTICO CANTICOR.

Folio vol. 4.49 d. by 2.8; or 19.25 in. by 11.02; the woodcuts about 2.5 d. by 1.8.

There are 16 leaves, each with two woodcuts highly coloured, and they represent 32 scenes in the life of the Virgin. To each scene there are scrolls from the Song of Songs. The work is without date or engraver's sign.

V°. Schedel Chronicon Mundi. Large folio. 1493.

For particulars see the end of this volume among the *sources of the illustrative plates*. Nine plates at the beginning are, folio v, Creation of man, only the body formed, the lower limbs still in the unwrought clay; f. vi *v.* Creation of woman, like Holbein's design; f. vij, the Temptation and Expulsion; f. ix, Adam in a sheep-skin tilling the ground with a rough stick, Eve clothed in woollen or silk, her two children naked; f. xi, the building of the ark,—a fine ship; f. xxi, destruction of Sodom,—Lot's wife a pillar of salt; f. xxij *v.* Sacrifice of Isaac; f. xxvij, Joseph interprets Pharaoh's dream; f. xxx, Balaam and the angel.

VI°. Les figures du vieil Testament, & du nouuel. Folio. Anthoine Verard. Paris. About 1503.

The Colophon, above Verard's peculiarly fine device, records

¶ Cy finist ce present liure Intitule le regard des deux testamens. Imprime a paris pour anthoine Verard marchant libraire demourant a paris pres hostel dieu deuant la rue neufue nostre dame alenseigne saint Jehan leuägeliste, ou au palais au premier pillier Deuant la chappelle ou len chante la messe de messeigneurs les presidens.

Folio vol. 2.59 d. by 1.8; or 10.2 in. by 7.08. Full pages 2.05 d. by 1.5; pages with figures 2.15 d. by 1.7.

There are 100 folios, the last being blank,—but no pagination.

Of figures there are 40 sets in triplets, each set preceded or followed by a stanza of 8 French lines declaring the subject. The emblem or device pages are in Latin; on the top centre are two figures holding a scroll, of which one is always David, the other some writer of the Old Testament; then in the centre and breadth of the page comes a triptych of three principal figures, with Latin mottoes, and at the bottom centre are two figures holding a scroll with Latin quotations from the Scriptures. Each emblem is followed by two or three pages of exposition in French. As an example of a triptych, we may name that on sign. p. i *reverse*, are included Enoch's translation, Christ's ascension, and Elijah's translation.

The devices or wood-engravings are very bold and good. The subjects, irregularly placed, are :—1. The temptation. 2. Moses at the bush. 3. Abner and Saul. 4. Presentation of the first-born. 5. Jacob in fear of Esau. 6. Moses and the golden calf. 7. Saul and the priests. 8. David's return. 9. Passage of the Red Sea. 10. Esau and the pottage. 11. The widow's dead son. 12.

Abraham and the three angels. 13. David and Nathan. 14. David bearing Goliath's head. 15. Esdras and the king. 16. Joseph's brothers. 17. Joseph sold. 18. Melchisedec and Abraham. 19. The king and Micah. 20. The foolish virgins. 21. Joab slays Abner. 22. Jezabel destroys the prophets. 23. The Jews deride Christ. 24. Isaac bearing wood for the sacrifice. 25. Isaac at the altar. 26. Woman created. 27. Joseph in the well. 28. David slaying Goliath. 29. Samson carrying the city gates. 30. Rachel weeping. 31. Daniel in the lions' den. 32. Jacob going into Egypt. 33. The angel and Gideon. 34. Enoch ascends to heaven. 35. Moses on the mount. 36. Solomon exalts his mother. 37. Solomon's judgment. 38. Satan and Abyron. 39. The children of Job. 40. How the king calls his bride.

VII°. Speculum Passionis. Folio. Nuremb. *Cum figuris eleg.* MDVII.

"Speculum passionis domini nostri Jhesu christi. In quo relucẽt hẹc omnia singulariter vere & absolute: puta. Omnis pfectio yerarchie. Omniũ fidelium beatitudo. Omnes virtutes. Dona. Fructus. Et spiritualiũ bonorũ omnium efficacia. Quod in fine prime partes huius speculi manifestissime cõprobãt."

The Colophon records, — "per doctorem Vdalricũ Pinder cõnexũ: & in ciuitate impiali Nurenbergen. bene visum & impressum finit feliciter Anno salutifere incarnationis M.CCCCC.vij Die vero. xxx. mensis Augusti."

A folio vol. bound with and after "Passio domini nostri Ihesu Christi"; the large prints 2.35 d. by 1.6; the smaller .65 d. by .73.

There are 91 folios; initial I unnumbered, i–xc numbered; total 91.

On a fly-leaf of this copy Mr. Douce has written, "*Cuts to the Speculum by Hans Schaufelin.*" V. Janssen, i. 264-5; Strutt, i. 320.

The work is one of meditation, and is divided into short and long sections. Parts I. & II. have 65 articles of meditation, with scriptural texts and comments, proofs and prayers. Part III. gives the ten "miracula" of the crucifixion, and then treats of the "resurrection, appearances, and ascension; of Pentecost, of the Assumption and praise of the Virgin Mary, and of the last judgment."

It is a book of great power in the drawings and engravings. The plates comprise 39 large designs, remarkably fine, and 36 small; namely,—PARS I. *Christ at the cross*, a large plate; followed by 22 small plates and 5 large. PARS II. *Christ in the garden*, and 22 other large plates, and 11 small. PARS III. *The crucifixion*, with 9 other large plates and 3 small.

VIII°. Dürer's—1. EPITOME, 2. Passio, & 3. Apocalipsis. Large folio. 1511.

A magnificently wonderful book.

Large folio vol. 4.9 d. by 3.15; or 19.29 in. by 12.

1. "EPITOME IN DIVAE PARTHENICES MARIE HISTORIAM ab Alberto Dvrero norico per figvras digestam cvm versibvs anni xis chelidonii." Device, Virgin and Child.

Colophon — "Impressum Nurnberge per Albertum Durer pictorem, Anno christiano Millesimo quingentesimo vndecimo."

There are 20 leaves unnumbered, and, including the title, 20 plates, 2.95 d. by 2.05; 19 pages of Latin verses 2.45 d. by 1.05, in commemoration of the Blessed Virgin's history; as at f. A iij, "Angelvs ioachim &c apparet, et ad avream portam conivgi occvrrere monet"; f. A v, "Diva Maria nascitur ioachim et Anna div sterilibvs"; f. A vi, "Maria tres annos nata, a parentibvs in templo presentatvr," &c.; f. C v, "Maria svpra choros angelorvm exaltata ad levam dei patris sedet coronata."

2. Paſsio domini noſtri Jesu, ex hieronymo Paduano. Dominico Mancino. Sedulio. et Baptista Mantuano. per fratrem Chelidonium collecta. cum figuris Alberti Dureri Norici Pictoris. Device very fine, *the Saviour crowned with thorns.*

There are 11 leaves and 11 plates, 10 pages of text and 1 of colophon; the full pages of text 2.95 d. by 1.1; the plates 3.95 d. by 2.75.

From Douce's manuscript note we copy—"Cœna domini cvm discipvlis,—V. Zani Encycl. II. vol. 7, p. 100. Christvs ab ivdes captatvr. The original painting is in the Gallery at Florence. Zani Encyl. II. vol. 7, p. 103. Christvs descendit ad inferos. V. Zani Encycl. II. vol. 7, p. 102. Christvs resvrgit a mortvis. V. Zani Encycl. II. vol. 7, p. 102, & vol. 9, p. 81."

3. Apocalipſis Cū Figuris. Nurnberge. 1511.

There are 16 folios, 16 plates including title, and 15 pages of text and 1 blank. The text measures 3.4 d. by 2.15, in double columns; the plates about 3.9 d. by 2.78.

According to Bartsch, this is the second edition; the first edition bears a German title, and the text is in German at the back of the cuts. Of the *tercia figura* it is said, "the original drawing is in the King's Collection at Buckingham House."

IX°. Paſsio Jeſu Chriſti. Argen. (Folio.) M.D.XIII.

"*Passio domini nostri Jhesu Christi*, ex euangelistarum textuq; accuratissime deprompta additus sãctissimis exquisitissimisq; figuris."

Colophon on last leaf *recto*, "¶ Mathias Kupfuff. impri-

mebat Argeñ. Anno M.D.XIII."; on last leaf *verso*, *The Saviour at the cross*; for which see Bartsch, vii. 462, No. 8.

Folio vol. 2.98 d. by 2.1; or 11.73 in. by 8.26, bound with the *Speculum*, 1507; large woodcuts 2.35 d. by 1.63.

There are 30 folios, or 60 pages, all unnumbered.

The title bears a double acrostic, MORS XRISTI VITA NOSTRA; the *verso*, *The Jews preparing to stone Christ*, a fine plate; then A ij–E b, "Passio domini nostri," in 25 chapters.

The 26 fine plates are by M. Graaf; *see* Bartsch, vii. 459. Above each chapter is the title of it and its plates, and then follows an explanation or meditation; there are also references to the appropriate passages of the New Testament.

X°. Duytſchen Bybel. Folio. Antwerp. 1518.

The whole volume is in Gothic type.

"Den bibel ghetrãslateert eñ vmeerdert vuolghede allen die boeckẽ als indẽ latỹ ẽn mittẽ figurẽ. Gheprẽt an° xv^c.xviij. Keert õme eñ daer vintmẽ die tafelmet al sijn capittelen." (A fine device of Christ, and the glory streaming on a circle of figures, in the centre of which is the *Creation of Eve* in the very method of Holbein.)

Colophon, "¶ Gheprent tot antwerpen in onser lieuer vrouwẽ panc bi mi Claes die Graue Int iaer õs heeren m.vijf hondert ende xviij. opten xxviij dach Junij."

Folio vol. 2.6 d. by 1.9; or 10.23 in. by 7.48; full pages 2.15 d. by 1.5, in double columns; plates about .95 d. by 1.5.

Register a–ȝ 138 folios; A–Ȝ 121; Aa–Yy 116=375 folios.

The order of the books of the Bible and the number of chapters differ from our Bibles; thus Genesis has 76 chapters, Exodus 34, Numbers 20, Joshua 16, &c. The Maccabees end with folio cccxxxv, then cccxxxix–ccclvij, Diverc der Apostelen, in 26 chapters, and ccclxiiij–ccclxxv, Dboec der heimelije keropenbaringhe.

The whole number of plates or devices is 73, some few occupying a whole page. On f. iij, in the *Temptation*, the serpent twined round the tree has a woman's body and head.

XI°. Fioreti de la Bibia. 4to. Milan. 1523.

"Fioreti de la bibia Vulgari & historiati nouamente stampati." *The Transfiguration* over the title.

Colophon, "Stampato in Milano p̃ messer Io. angelo Scinzenzeler, nel anno del. m.ccccc.xxiij. adi. xij. di Marzo."

4to vol. 1.98 d. by 1.38; or 7.79 in. by 5.43; devices .47 d. by .67. Reg. A–I in 8 s. = 72 leaves, unnumbered.

The work is divided into 179 chapters, to each of which there is a title; but it does not follow the usual order of events. First, it treats of Christ and the Trinity, of the creation of angels, &c. The Fall is recorded in the twenty-ninth chapter, the building of Babel in the seventy-fifth; and so on.

The devices are rude and unfinished to the number of 58; among them are Michael commanding the devil to adore Adam, and Adam revealing his own death to his sons.

A very curious work. Douce asks if the author did not extract his materials from the *Parva Genesis*, for which he refers to Fabric. Cod. apocr. Vet. Test. tom. ii. 122.

XII°. SCRIPTURE STORYS. 12mo. Antwerp. 1535.

Within a darkly-engraved border of Bible scenes—

Storys and prophesis out of the holy scriptur, garnyschede with faire ymages, and with deuoute praeirs, and thanckgeuings vnto God. With grete diligence oursien and aproued by the inquisitor of the Christen faithe, maester Nycolas Coppijn, de Montibus, Dean of saincte Peters, and Chächeler of the uniuersite of Louen. Anno M.CCCCC.XXXV.

Colophon, figure of St. Paul with mottoes around, and ¶ This boke is prented in Andwarpe vpon the Lombardes walle, ouer againste the golden hande By my Symen Cowle. Anno XXXVI.

12mo vol. 1.48 d. by .96; or 5.82 in. by 3.77; full pages 1.15 d. by .77; plates .5 d. by .71. Reg. a–x in 8 s. = 168 leaves, or 336 pages, unnumbered.

On 332 pages are subjects from the Scriptures, with devices, references, and prayers. Exclusive of the title and colophon, there are 91 plates, of rather uncouth execution, but the subjects are often similar to those of Holbein and Brosamer. The figures of the four Evangelists are at the end, each with his appropriate symbol of angel, lion, ox, and eagle.

Douce, in a MS. note, informs us, "The cuts in this book were done by Hans Sebald Beham, and separately published at Frankfort, 1533." See Harleian Catalogue, i. p. 25; also see Coll. W. C. iii. 157. Also, "The cuts have many variations from the cuts of HSB of 1553 and 1539, and are, I think, copies, the 1539 (cuts) being exactly as those in 1533."

XIII°. HOLY BIBLE BY COVERDALE. 1st edition. Folio. 1535.

Within a border, in six compartments, representing great events in the Bible history;—"Biblia. The Byble, that is the holy Scrypture of the Olde and New Testament faythfully translated in to Englyshe M.D.XXXV."

Colophon, "Prynted in the yeare of our Lorde M.d.xxxv. and fynyſhed the fourthe daye of October."

Folio vol. 3.25 d. by 2.1; or 12.79 in. by 8.26; full pages 2.7 d. by 1.385; double columns, including margins.

XIV°. BIBEL. Folio. Zurich. 1536.

Within a border in twelve compartments, representing the six days of creation;—the creation of woman, her presentation to Adam, the temptation, the judgment thereon, the expulsion, and Adam tilling, Eve spinning; "Die gantze Bibel, das iſt alle bücher altes vnnd neüwes Teſtaments, der vrſprünglichen ſpraachen nach, auff aller treüwlicheſt vertreütſchet.

"Darzů ſind yetzund komen ein ſchön vnd volkomen Regiſter ob' Zeyger über die gantzen Bibel. Die jarzal vnnd rächnung der zeyten von Adamen biß an Chriſtů, mit ſampt gwuſsen, Concordantzen, Argumenten, Zalen vñ figuren.

"Getruckt zů Zürich bey Chriſtoffel Froſchouer, im Jar als man zalt M.D.XXXVI."

Colophon, CCCXVII *v.* "Getruckt zů Zurich bey Chriſtoffel Froſchouer vnd vollenet, am ſechszehenden tag des Mertzens Im jar M.D.XXXVI."

Folio vol. 3.7 d. by 2.45; or 14.56 in. by 9.64; full pages 3 d. by 1.95; in two columns; devices .6 d. to .7 by about .85; initial 21 folios unnumbered, i–cccxvii numbered, = 338 folios.

The illustrative woodcuts are numerous, and in the Old Testament many are of very similar design to those of Holbein.

An edition, Zurich, M.D.XLV. has the same plates from the same blocks; folios i–cccxv.

XV°. SCHAUFFELIN PASSIO CHRISTI. Small 4to. Francfort. 1536.

"DOCTRINA, VITA ET PASSIO IESV CHRISTI, Juxta Noui Testamenti fidem & ordinem artificiosissime effigiata."

"Lere Leben vnnd Sterben Jeſu Chriſti, Inhalt des gantzen Newen Teſtaments, Künſtlich furgebildet." (Device $ on a spade.) "Francoforti, Apud Christianum Egenolphum."

Colophon, "Getruckt zu Franckenfurt am Meyn, Bei Chriſtian Egenolff." M.D.XXXVII.

Small 4to vol. 2. d. by 1.36; or 7.87 in. by 5.35; full pages 1.53 d. by 1.; plates about 1.4 d. by 1. Reg. A–K in 4 s=40 leaves, or 80 pages.

The plates, in two sections, numbering 73, are very fine, bold, free, and powerful. *Above* each there is a Latin title, and a reference to the evangelists, in one line; and *below*, also in one line, a German title and reference.

In Section I. the first and last subjects are, *Annunciatio Mariæ*, Luc. i.; *Missio Spiritus sancti*, Joan. xiiij. Section II.—the first *De Signis Cæli*, Luc. xxi.; two last, *Assumptio Mariæ*, and *Judicium extremum*.

"I suspect," writes Douce, "the engraver was M. Graaf, and Schaufelin only the designer." It is the same work, as to the cuts, as the *Speculum Passionis Domini N. Jesu Christi, &c., per Doctorem Udalricum Pinder.* Norimb. 1507.

Down the right side in the margin of Douce's copy, the plate on f. B. 3, *Jesus traditur osculo Judæ*, Matth. xxvi., bears the well-known motto of Henry II. of France, in a bold hand, Donec totum Impleat orbem. The copy was his, and afterwards passed into the hands of M. de Thou, who in 1591 was keeper of the Royal Library in Paris.

In addition to the fifteen works just spoken of, there are fifteen others to be described near the end of our volume in connection with the plates taken from them for comparison with Holbein's Bible. The list ends with Stimmer's "Neue Künſtliche Figuren Bibliſcher Hiſtorien," 1576. Later than this time it is unnecessary that our sketch of Pictorial Art should be carried. Numerous were and are the works devoted to the subjects contained in the Holy Scriptures, or derived from them or from Christian history and legend. Our theme has been Holbein's Bible Figures, and ample, though not complete, are the notices we have introduced of similar volumes up to and during his day, in which the designer's and the engraver's skill has been put forth for giving form and expression to the scenes and characters of sacred and religious histories.

II.

SOME OF THE CHARACTERISTICS OF PICTORIAL ART,

AS FOUNDED ON SACRED HISTORY,

WITH ESPECIAL REMARKS ON SEVERAL OF HOLBEIN'S BIBLE FIGURES.

*From the German of Dr. Alfred Woltmann.**

MANY of the greatest modern artists have taken the subjects of their principal works from the Old Testament. We only need to recall Lorenzo Ghiberti's later doors at the Florentine Baptistery, Michael Angelo's ceiling of the Sistine chapel, and Raphael's Loggie. So a new upsoaring of modern German painting began with the fresco-figures from the History of Joseph, which Cornelius, Overbeck, and their associates in Rome, painted in the house of Bartholdi. Holbein's figures from the Old Testament were no monumental creations like the above-mentioned, and yet we must, spite of the modest form and the small scale of their bringing-out, place them in the same rank with those, on account of their spirit and invention.

The sacred books of the Jews might be compared with Homer in regard to their effect on the fancy of the artist. What fulness of naïve and magnificent poetry, set forth in the smoothest and most bewitching speech! And all these narrations, be they stories of family life or accounts

* See Holbein und seine Zeit, 8vo, Leipzig, 1866–68; Zweiter Theil, ii. pp. 60–73.

of valiant deeds of war, have so genuinely human a kernel, that they remain ever new, and continually sound full into every heart. The personages who appear in these writings are simply men, through and through, in their feelings and their passions, in what they do, and in what they fail to do. Freely do they give themselves up to everything that moves them; with them pain as well as joy speaks in the most powerful, unbroken tone of nature. Each action is complete and each motive is clear and comprehensible. As they sounded hundreds of years ago, so also do the histories sound to-day to each healthy and unsophisticated mind.

This genuinely human element, which pervades the books of the Old Testament, has especially attracted Holbein. Never does he let himself be led by strange ecclesiastical preconceptions; never does he approach, in conception, those artists who deal out religious fervour as if it were a special trump-card.* He treats these subjects merely as he would profane objects of which he makes use, and allows himself to be guided by nothing but the spirit of the narrative. All the personages introduced show that stunted figure which Holbein loved, and which is considered sometimes much too short in proportion to the size of the head. These forms are the very opposite of the men of the 15th century, of the thin lanky figures, of the odd close-fitting garb, which confined the limbs and hindered every free movement, and of the deportment, in which the artificial grace, learned from a dancing-master, is combined with whatever is angular, awkward, and constrained; so that the personages are in their appearance completely the children of that epoch of transition, so full of unsteadiness, extravagance, and disruption. Holbein's men are modern men, ready and self-reliant, free, easy, and resolute in their appearance. Through their walking and standing, their gestures, and their behaviour to each other, there runs a common feature,—the practical. This Holbein

* The author borrows this striking expression from J. Meyer's "History of Modern French Painting."

possesses to a greater degree, perhaps, than any artist that has ever lived. He knows, when needful, how to set everything in action—action, too, whose full meaning clearly and forcibly strikes the eye. Meanwhile he always keeps within due limits, safely guided by calmness of feeling. Never does historical representation degenerate into figure-drawing; and as the artist draws directly from life, that which is common-place is always absent. Uncouthness finds its proper place; but even that preserves a plain nobility. Everything in the composition seems unstudied, and yet whoever examines each separate leaf more closely will recognise the refined calculation of the Master. Everywhere Holbein makes use of the simplest means, he limits himself to a moderate number of figures, of which, however, not one is idle. Himself the son of a country whose artists delight in bright ever-changing variety and rich accessories, and a Master in the most delicate finish of details—he yet contents himself with what is barely necessary in scenery and detail, in furniture and costume. Landscape, architectural views, and the like, are also given in a masterly way with slightest indications; but they attract the eye independently only where this suits with the subject.

The early-lost introductory leaf, the "Fall of Man," betrays, in the naked forms of Adam and Eve, an able study of nature, but it also shows that the artist had scarcely the opportunity of seeing more beautiful forms. Eve is simply plucking the apple, and her attitude is excellent; the Serpent, with a crowned human head, as usual is standing upright near the tree. Very pretty are the surroundings—the light edge of the wood, and the beasts, among which especially a leveret and a wild boar strike the eye. Hereupon follows a much-neglected, but in the highest degree remarkable page,—Noah's ark in torrents of rain driving through the waters, whilst a beam of light is already breaking through the clouds, and the dove comes flying with the olive-branch. Holbein has here wished to give an harmonious picture with effect of illumination and chiaroscuro. But herein the art of woodcutting, as it then

existed, with its more plastic manner of treatment, could not answer his purpose, although such essays in the wood-cutting of the present day are common enough. The limited range of the older process is to be seen especially in various pages in the representation of waves and clouds, of fire and smoke; yet its sharp precision and characteristic simplicity offer such advantages as fully outweigh the disadvantages. With the landscape is conjoined a figure-picture, the *Building of the Tower of Babel* (No. 6, B 2 *verso*, Gen. xi.). It is not the judgment of God, not the confusion of tongues which we here behold, but the building itself, which is proceeding in perfect quietness. From the midst of the city, with its towers and gabled houses, rises the strong round building, supported on all sides by buttresses. There walls are being built, cement dragged along, stones hewn, the crane is actively at work—everything shows vigorous stirring life. Let us, somewhat anticipating, here join on just a few more leaves, in which appear not characters acting one by one, but men working in a mass—and it concerns the whole race, not the particular person. So Pharaoh's *Passage through the Red Sea* (No. 16, C 3 *verso*, Exod. xiv. & xv.), the waves of which break over immediately behind the last men of the Israelites. There are among the drowning men figures splendidly conceived and full of reality; such as a countless host, on foot, on horseback, and leading the flocks; the march of the Jews is shown winding along the shore and lost in the distance. Further on *Shishak's Army* (No. 59, 1, 2 Chron. xii.), which is carrying off the golden shields and the costly vessels from the Jewish temple. The procession, issuing from the Roman archway, contains many figures which recall Andrea Mantegna's *Triumph of Cæsar*. Then *Sennacherib's Host* (No. 60, 1 *verso*, 2 Chron. xxxii.) put to flight by the Jews—a boisterous fight of foot-soldiers in the artist's own times, and calling to mind the beautifully-drawn battle-piece in the Museum of Basle. Last of all the *Return of the Jews* (No. 61, 1 2, Ezra i.) richly laden from the captivity to Jerusalem, which they behold from the slope

of the mountain, with its walls, houses, and the new temple, the building of which is already begun.

Among the early pages are to be found some simple beautiful pictures of patriarchal life, the conception of which perfectly corresponds with the key-note of the biblical narrative. Abraham kneeling down before the three Angels (No. 7, B 3, Gen. xviii.); bearded men in homely garments, no longer winged as in Holbein's earlier compositions for Petri's Old Testament: Sarah, with flowing hair and turban, like a Jewess of the 16th century, stands listening at the door of the tent. Rebecca appears, in a similar costume, in one of the following pictures (No. 9, B 4, Gen. xxvii.), when she is leading Jacob to the bedside of his dying father. Touching is the weak, grey-headed old man, who is giving his blessing with one hand, and with the other is feeling for the rough hair on his boy's arm. Clearly and distinctly is the anxious suspense as to the issue of this deception stamped on both mother and son, and indeed, on their whole form, for the countenances are scarcely to be seen. But the wide bow-window affords a view over field and thicket, where Esau swiftly and unsuspectingly is chasing the venison for his father. Grander is the preceding picture, *Abraham's Sacrifice* (see the wood-cut, No. 8, B 3 *verso*, Gen. xxii.). The altar of rough stones is set up, for in the Scriptures it is written that Abraham built it himself. Upon it, ready on the wood, lies the boy Isaac, bound hand and foot; Abraham, a truly patriarchal figure, with long beard and powerful arm, is, as we read, already stretching out one hand with the knife, whilst with the other hand he is laying hold of the boy's hair. The greatest terror has seized Isaac, who, with eyes fixed, mouth open, awaits the death-stroke. Then, with the speed of the storm, does the angel of the Lord approach to stay the deed. Inimitable is it, how the immediately preceding as well as the present moment is intimated; how Abraham raises, and almost at the same time lets the steel fall again; and the inward emotion pervades his whole form from head to foot. Beyond the ram, which is caught by its horns in the thicket, there is a flight of birds in the sky;

and quite in the distance, given with only a few strokes, and yet with the fullest certainty, are the two young men, and the ass grazing.

A magnificent group shows the *Selling of Joseph* (No. 10, B 4 *verso*, Gen. xxxvii.). Incomparable is the attitude of the sleeper in *Pharaoh's Dream* (No. 11, C, Gen. xli.); near the bed his visions are portrayed in an equally naïve and palpable way, the lean kine pushing the fat kine most eagerly and resolutely. Very striking is *Jacob on his Deathbed* (No. 12, C *verso*, Gen. xlviii.), strengthening himself and sitting up on the bed—as the Scripture says—whilst Joseph brings him the two weeping boys, on whose heads he lays his hands. The next page* *Jacob's Burial in the Cave* (No. 13, C 2, Exod. i.) gives us a glimpse into the future. In the middle distance the new Pharaoh is giving to the Hebrew midwives the dreadful command to kill all the new-born sons. This also goes on in a very patriarchal way: crowned, sceptre in hand, the monarch leans on the balustrade which encloses his palace, and he makes known his will to the kneeling women, who appear to permit themselves to make remonstrances. The king's castle, which rises behind him, is an Italian building with battlements; in the back-ground is a city on a river, with a crowded arched bridge and some high mountains.

Henceforth Moses becomes the hero: we see him first of all as a *Shepherd* (No. 14, C 2 *verso*, Exod. iii.), when he puts off his shoes with truly Raphael-like emotion at the appearance of the Lord in the flaming bush (No. 14, C 2 *verso*, Exod. iii.). Then he stands with Aaron before the throne of Pharaoh (No. 15, C 3, Exod. v.), who answers their prayer to let the people go, in a peculiarly forcible way, resting both hands on the arms of the throne, the upper part of the body bent forwards, half angry, half mocking. Before the doorway, however, the Jews are being driven more harshly than ever by the taskmaster to

* Woltmann makes a slight mistake here; Holbein's text expressly names the event, Joseph's burial.

work. Further on Moses appears to us ordering the manna to be gathered up (No. 17, C iv. Exod. xvi.); in varying circumstances going to receive God's commands on Mount Sinai (Nos. 18, 20, 21, & 22, C iv. *verso*, Exod. xix.; D *verso*, Exod. xxxiv.; D 2, Lev. i.; D 2 *verso*, Lev. viii.); dividing with Aaron the people into tribes (No. 25, D iv. Num. i.); commanding (No. 29, E 2, Num. xxxi.) the death of the Midianitish women and boys; raising the brazen serpent (No. 28, E 4 *verso*, Num. xxi.); pronouncing his curse on Korah and his company (No. 27, E, Num. xvi.), whom the abyss swallows up alive. Here are the horror and suddenness of the occurrence,—the affrighted starting back of those present, —the demonlike violence of the angry Moses, mighty, and yet expressed without any extravagant pathos.

The most beautiful of the pictures of Sinai which have been mentioned (No. 24, D 3 *verso*, Lev. xix.) shows the delivery of the commandment—"And when ye reap the harvest of your land, thou shalt not wholly reap the corners of thy field, neither shalt thou gather the gleanings of thy harvest. And thou shalt not glean thy vineyard, neither shalt thou gather every grape of thy vineyard, thou shalt leave them for the poor and the stranger." On the left, in the middle distance, stands Moses on the mountain, in converse with the Eternal Father, who looks forth from his dwelling-place in the clouds. But the painter has embodied the things whereof they are speaking in a lovely idyll which fills the rest of the page. In front are men and women busy in the vintage, behind a servant is cutting the corn, and further on four horses are dragging the heavily-laden wagon to the hospitable Swiss village. Here with the simplest means, with a few slight touches, are indicated the form of the ground, the roads and paths, the distant communities and the high mountains. It is one of the best examples for showing Holbein as a great landscape-painter.

But among the pictures of Moses the three last in the fifth book are especially significant: in these he appears teaching and exhorting, and they represent a situation

which is each time varied and characteristic. First of all he calls to the remembrance of the people of Israel the occurrences since Mount Horeb (No. 30, E 2 *verso*, Deut. i.); he stands surrounded by the listening crowd who are assembled about him, kneeling or sitting, and just as strikingly as his attitude and gesture here express recollection, on the next page they show warning and admonition (No. 31, E 3, Deut. iv.). In a vaulted hall he sits behind the desk, eagerly leaning forward and impressively turning to the hearers, who are characters conceived in a clear, sharp, and distinctive way, pressing closely in a respectful attitude to stand opposite to him. Finally, in the third picture he sits on the stone bench before the door of the house (No. 32, E 3 *verso*, Deut. xviii.), and gives commands to the priests and Levites. In continuation also there come in a few more pictures of kindred subjects, which depict the relation between a teacher and his scholars. That which opens the first book of Chronicles (No. 54, H 2 *verso*, I Chron. i.) is especially distinguished for unsurpassable arrangement of the numerous figures. Less good in execution, but most interesting, is the picture of the prophet Amos (No. 90, M 4 *verso*, Amos i.), who sits in a room, with a little arched window, in a lecturer's chair, before his attentive hearers, just like a professor of Basle University.

Amongst the pictures of Moses there appears a representation, which we have once before seen treated by Holbein in Adam Petri's Old Testament, *Aaron's Sons, Nadab and Abihu* (No. 23, D 3, Lev. x.), whom the fire sent of God consumes,—just as powerful a picture of Divine judgment as was the *Rebellion of Korah* (No. 27, E, Num. xvi.). Here and in the later occurring *Eating of the Paschal Lamb*, a great advance upon the earlier treatment is to be seen. In quite a modern spirit is the lofty knightly form of Joshua (No. 33, E 4, Josh. xii.), who stands in full armour and with a waving plume amidst the conquered kings; and amongst the warriors standing by there especially comes out on the right a valiant figure hastily sketched in the slightest way. Here we can quite

see how Alfred Rethel, one of our most genial artists of the present day, had studied Holbein. *The Mutilation of Adoni-bezek* (No. 34, E 4 *verso*, Jud. i.) is very powerfully represented, in which his thumbs and great toes are cut off,—a tragedy which even the warriors around behold with horror.

This terrible picture is followed by a lovely idyll, *Boaz perceiving Ruth* (No. 35, F, Ruth ii.), the most true-hearted illustration of that Jewish novel so full of nature. The reapers have just made answer to their master's question, "Whose damsel is this?" and he is turning to her with the kindly words, "Hearest thou not, my daughter? Go not to glean in another field, neither go from hence"; and the feeling look of the young gleaner gives the full meaning of this incident.

The next picture (*Hannah's Prayer*, No. 36, F *verso*, 1 Sam. i.), from the history of Hannah, Samuel's mother, is one of the most beautiful of all. It is also, by Carel von Mander, mentioned first among the Bible Figures and esteemed worthy of admiration. Elkanah sits beside his wife Peninnah, in a simple chamber; the pair of doves before them on the table signifying the sacrifice which they often brought to the temple, when Peninnah rejoiced her husband with children. But Hannah, his other wife, whose womb was not blessed, stands bowed down and weeping before them. Coldly is she asked by Peninnah, with earnest sympathy by her husband, "Hannah, why weepest thou?" How heartfelt and touching is this in all its simplicity!

We see David, when he as a boy overcomes Goliath (No. 38, F 2 *verso*, 1 Sam. xvii.); when he rends his clothes as the crown of the dead Saul is brought to him (No. 40, F 3 *verso*, 2 Sam. i.); when the valiant knight Uriah goes to receive from him his deceitful compassion (No. 42, F 4 *verso*, 2 Sam. xi.); and when Nathan upbraids him for his crime (*Nathan's Reproof*, No. 43, G, 2 Sam. xii.). This scene, which takes place in a magnificent open hall, with a view of the distant country, is conceived in a striking manner; not, as we should expect, with reproving gesture;

not like Samuel to meet Saul in Holbein's picture of the Council Hall, does the prophet step forward to meet the King; but kneeling he addresses David standing before him in full kingly apparel. The artist thereby only the more impressively brings before our eyes the whole weight of this moment; we see as it were the king unmasked, and his guilt declared to his very face. The artist has attained his object; the erect and crowned is also the humble. What we see in the distance concerns the events which the conclusion of the chapter recounts. On the steps of the hall is arriving the messenger of Joab, who demands help from David for the entire conquest of Rabba, the chief city of the Ammonites; and far in the distance is to be seen the conflict around the city.

Then follow the wise woman of Tekoah (No. 44, G *verso*, 2 Sam. xiv.), who brings about Absalom's forgiveness by his father,—Joab, who, assassin-like, smote Amasa whilst embracing him (No. 45, G 2, 2 Sam. xx.),—King David as a grey-headed old man, before whom Abishag, the fair damsel, who had been brought to him, is kneeling flatteringly (No. 46, G 2 *verso*, 1 Kings i.). Not the head only, but the hands also of the old man are full of character. Later on, at the beginning of the Psalter, we at length find David once more in quite a new situation (No. 71, K 3, Ps. i.). Solitary he abides in a quiet chamber, which gives us the idea of a princely dwelling of the 16th century. A magnificent curtain adorns the wall, cushions lie on the seats and on the window-sill; the harp hangs on the wall. The king, in a splendid arm-chair, sits at the table and writes down his poems. "Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners," so begins the first Psalm; and for this reason we see through the window two pilgrims who follow the path of the righteous. Solomon appears first of all, as throned and receiving the embassy of Hiram, king of Tyre (No. 47, G 3, 1 Kings v.). Then Solomon is supplicating God for wisdom (No. 57, *Solomon's Sacrifice*, H 4, 2 Chron. i.). His whole form is most finely conceived. He kneels, before the seven-branched candlestick, alone in a beautiful hall of the

Temple, with a charming glimpse through an archway of noble church-architecture, which is a model of the renaissance style. The Temple, in one of the following pictures, where Solomon blesses the people of Israel (No. 58, H 4 *verso*, 2 Chron. vi.), recalls more the Romance style; the Gothic, however, is quite out of Holbein's way.

Terrible is the *Death of Abijah, Jeroboam's son* (No. 48, G 3 *verso*, 2 Kings xiv.), the last death-struggle of the son, as well as the lamentation of the royal father by the bedside, and the dull grief of the wife just entering, who comes in disguise from the prophet with the sad answer, knowing that her son will die at the same moment that she sets foot on the threshold. Dibdin* is of opinion that the dying man on this page is the original of Sir Joshua Reynolds's figure of the dying Cardinal Beaufort. Further on the *Children mocking Elisha* is very pretty (No. 50, G 4 *verso*, 2 Kings ii.); Athaliah (No. 51, H, 2 Kings xi.) beholding before her Joas, whom she had believed dead, is a most noble dramatic conception. Moving, and not without a dash of humour, is the *Blinding of Tobit* (No. 64, I 3 *verso*, Tobit i. & ii.): the palm belongs to the first of the pictures of Job (No. 65, I 4, Job i. & ii.). Charmingly and beautifully put together is the picture, so rich in figures, of "Esther coming in costly array before the throne of King Ahasuerus, and finding favour in his eyes" (No. 68, K *verso*, Esth. i. & ii.). *The* King in Holbein's time was the King of France, and so also the canopy and the carpet under the throne are adorned with lilies. The following pages, for instance, the pictures of Judith (Nos. 69 and 70, K 2 and *verso*, Judith x. & xiii.) and the representation of the Fool spoken of in the 52nd Psalm (No. 72, K 3 *verso*, Ps. liii.), are meaner in execution. This is also true of the picture of Solomon's Song (No. 74, K 4 *verso*, Canticles i.), to which, however, the beauty of the conception lends nevertheless a charm of its own. "My beloved is gone down into his garden, to the beds of spices, to feed in the gardens and to gather lilies. I am my beloved's, and my beloved is mine:

* The "Bibliographical Decameron," i. p. 178.

he feedeth among the lilies."* The painter had probably thought of this passage. The royal youth, in splendid costume, wanders about in the enclosure under the trees, and with the crown of lilies on his waving hair, is exercising himself in loud laments, and the lovely young maid follows him from afar with chaste longing. Her attitude and her manner of walking are entirely according to the rules of deportment prevailing in the Middle Ages, which, in spite of changes in dress and customs, still kept in favour in the first decade of the 16th century. "Mit einem liſen engen ſchrite kam ſi dort her geſlichen," *with a light soft step came she there stealing on*, as the poet says; and "aufrecht, ſchön alſ eine Wünſchelgerte," *upright and beautiful as a magic wand*, may be added according to another passage;—certainly the true comparison; for she reminds us of a pliant wand in her upright walking. She still preserves the easy bending attitude which was the fashion in the Middle Ages. "Ir wunneclicheſ houbet Daz truoc ſi zühteclſche enbor," *her blissful glance the True one lifted modestly upward*, without neglecting the prescribed downward casting of the eyes. She also observes the precept, "Din cleider edel unde rich Trac vorne mit der hende enbor, Daz ſi niht hangen in daz hor,"† *Thy garments noble and rich in fashion* held *before with the hands up.* But in costume there is no longer anything belonging to the Middle Ages, and the new splendour of the 16th century is displayed just in the way shown by the beautiful drawing of a Swiss lady, a woodcut from which is contained in Woltmann's first volume, p. 254; the large round hat with waving feathers set slanting on her beautiful hair. The dress with puffed-out sleeves trails along in a stately manner, and when the lady raises it she lets a rich underskirt be seen. The beautiful neck is bare; and also the meaning of a handsome necklace is to be observed. Just as characteristic as her languishing graces and her gentle gliding walk

* Chap. vi. 1, 2.

† Troj. 7518, 20006, 19902, 15134. These passages are cited together in the excellent writing on habitations, by Dr. Alwin Schultz: "What the Germans of the 12th and 13th century thought concerning the perfect beauty of the human body." Breslau, 1866.

is the awkward tripping and stooping carriage of the waiting-maid who follows her. Holbein, when he devised this amatory picture for the glowing Jewish love-poem, let himself be directly inspired by the language of passion and longing which it speaks, without an anticipation of that symbolic meaning being raised up by him which theologians desire to force upon it.

The dramatic meaning is exhaustively expressed in the *Judgment of Daniel* (No. 86, M 2 *verso*, Susannah), and both the past and the coming moments are indicated, together with the present moment. The boy Daniel, who stands in the judgment-seat, is really still a child, dressed in the same simple frock which the little Hans Holbein and his brother wear in the to us well-known Augsburg picture of their father's. On the left, on the steps of the throne, stands Susannah in fetters. One of the elders, who has just given his answer, is led away on the right; the other, held by two soldiers in Roman costume, stands, cast down with the consciousness of guilt, in front of the wise youth, who is asking him questions; and the working of Daniel's idea is already shown in the thoughtful and surprised faces of the audience. Much more beautiful in execution is *Daniel in the lions' den* (No. 87, M 3, Beland the Dragon). The beasts, drawn with the utmost truth to nature, peaceable and submissive as faithful hounds, surround the kneeling man, who, full of trust in God, looks upward, to the prophet Habakkuk, whom the angel of the Lord is letting down to him by the hair of the head, carrying the pottage and the bowl which the pious man had been about to take to the reapers. Full of this incident in the apocryphal narrative, the painter has soon after designed a picture which represents the action of the previous moment, and is emblematical of Habakkuk's prophecies. Habakkuk is walking towards the reapers, who are busy with the harvest beside a mountain-lake. In his right hand he holds the vessel, and has the pottage under his arm. The earnest gesture of the raised left hand seems to signify that he is just uttering the lament over the persecution of the righteous by the ungodly, with which his

first chapter begins. But behind him already hovers the angel who is to lead him as a saviour to a persecuted righteous man.

Among the remaining pictures from the Prophets, two are especially distinguished by the exalted seer-like expression pervading the figures. *Isaiah lamenting over the sinful city of Jerusalem* (No. 75, L, Is. i.) (this, alas! badly engraved) and *Jonah before Nineveh* (No. 91, N, Jon. i. ii. iii.), who sits praying under the withered tree on the hill before the stately many-towered city, whose destruction he is expecting. Other illustrations to the Prophets, however, show the limit of Holbein's inventive power. The purely fanciful is not in his line; he who, in the mysterious Apocalypse, had to lean on Dürer as soon as he wished to depict the superhuman and incomprehensible, arrives here at no grand and original conception when he seeks to express pictorially the bold visions of Isaiah, Ezekiel, and Daniel. Ezekiel's *later Temple* (No. 79, L 3, Ez. xl.) and Daniel's *four monsters* (No. 83, M, Dan. vii.) are rather dry illustrations, not executed with half so much care and spirit as the illustration with the *vessels of the Temple* (No. 19, D, Ex. xxv.), which occurs further back in the 2nd book of Moses. Even the concluding page—the *Apparition of the Horsemen in array* (No. 94, N 2 *verso*, 2 Mac. v.), which in the journey of Antiochus into Egypt appears in the air over Jerusalem, stands hardly much higher. Holbein, in his completely realistic intuitive way of seeing things, loves to exhibit nothing but the purely human in action and feeling, but this in the noblest and most deep-felt manner.

A sort of complement to the book of Bible Figures is formed by a full alphabet of twenty-four rather large initial letters engraved on metal, the design of which doubtless proceeds from Holbein. They begin with the Fall of Man, and seem by preference to set forth such scenes as do not occur in the pictures which have just now been condemned; as, the *Driving out of Paradise*, the *Sacrifice of Cain and Abel*, the *Death of Abel*, and *Jacob's Dream*. The second half is entirely devoted to the *History of Joseph*,

which is related with the greatest prolixity. Interesting is the representation, how Potiphar's wife exerted her seductive arts against Joseph. The bed on which she is sitting displays, certainly not without a satirical design, the lilies of France on the curtains. Jacob's *Journey into Egypt* forms the conclusion.

Thus, in a very masterly way, has Dr. Woltmann criticised both the excellencies and the defects of Holbein's Bible Figures of the Old Testament. We acknowledge our great obligations to his full and excellent work. We cannot hope, by any additions to his statements, either to give greater force to their truth, or to awaken for them a livelier interest. They open a very just and a very discriminating view of the designer's power and characteristics; and, with a brief remark, we leave them and our work generally to the consideration and judgment of the literary public: the remark is the following:—

We may bring the works of that age, as of other ages, to the highest and best standards we possess, yet, after all, our praise or our blame ought to be awarded according to an intelligent conception of what the powers were and what the appliances of Art by means of which the excellent has been attained.

HOLBEIN'S
HISTORICAL FIGURES
OF THE OLD TESTAMENT DESCRIBED;

in Translations from the Latin and French of

the Lyons Editions (1) 1539 *and* 1547.

To which are added

The Francfort Latin and German Versions (2) of 1551;

and

Explanatory and Bibliographical Notes.

FRANCIS FRELLON (3)

to the Christian Reader.

Salutation.

Lo! O Christian Reader, to thee in the course of duty do we exhibit the pictures of the Sacred Canon, together with a Latin and a French interpretation of the same; first of all urging this one thing, that, the lustful images of Venus and Diana and the other goddesses being cast away, because they either ensnare the mind with error, or weaken it through shamelessness, all thy efforts should be brought back to those consecrated figures which with the finger point out the sanctuaries of the Holy Writings. For what is more beautiful, or more worthy of a Christian man than to apply the mind to those things which savour of the mysteries of faith alone, and which enjoin especially to love God our creator, and to profess true religion? Thine therefore will it be to accept this our labour with a calm mind, and to admonish others so that they remember to direct all things of that nature to the glory and honour of God the most beneficent giver. Farewell, Reader, and have enjoyment

Of Nicolas Bourbon,[4] the Poet,

of Vandeuvres, near Bar-sur-Aube.

An Ode to the Reader.

LATELY in Elysium when by chance wandering was Apelles,
And present also Zeuxis near, and Parrhasius his companion;
Words many these two were pouring forth; but that one
The meanwhile sorrowing and in silence was remaining.
In wonder his companions are, and to speak exhort and urge him:
The Coan (5) from his deepest breast sighs forth, and thus accosts them:

"O ignorant ye of the rumours, which late from courts above,
(Would 'twere all vain!) to the Stygian came, down to our very homes:
Forsooth, that at this self-same day of mortals one there is,
Who shows the world that I and you nothing have been:
Who too declares we are painters but in the name,
And that all our pictures hitherto rudely are drawn.
Name for the man?—'tis HOLBEIN,—who our names
Obscure of famous makes, and almost nothing."

"Among the Shades such the complaining borne: and those
Not causeless deem it,—since they thus complain.

Should any one the tablet see, which Hans may have
portrayed,—
Hans Holbein, that prime glory of his art;
Forthwith would he exclaim, 'The wonder which I see
God could put forth,—not human hands had power.'"

These sacred figures, excellent reader! are of skill
So great, thou wilt venerate in them a worthy work,
Good for the mind to feed on pictures health-bestowing,
Which give expression to thee for histories divine:
Whatever in the sacred roll Moses has delivered,
And so many other prophets, a race of God inspired,
By HANS are in those tablets offered; the Latin speech
Also is present, interpreter of the subjects.

Read these. And let the lover of ravished Ganymede
bid farewell;
And far off be the shameful thefts of the Cyprian
goddess.

Of the same Poet Bourbon.

A Distich.

Guest! wishest thou images to behold most like the living?
Behold this noble work of Holbein's hand.

Giles Corrozet[6]

To the Readers.



N *looking at this tapistry,*
The bodily eye, which turns and changes,
Is able in it to have a singular pleasure,
The which in the heart engenders fixed desire
Of loving its God, who so many things has made
Within the letter, & the holy Bible enclosed.
These beautiful portraits will serve for example,
Demonstrating how needful to serve the Lord God:
They will rouse us to undertake his service,
And withdraw us from all sin and vice:
When they shall be engraved on the spirit,
As painted they are, and laid down by writing.
Then take away from your houses and halls
So much of gross tapistry and paintings,
Take away Venus and her son Cupid,
Take away Helen & Phyllis, & Dido,

Take away altogether fables and poësies,
And receive, I pray, better imaginings.
Put instead, and let your chambers be cinctured
With sayings all sacred and with histories holy,
Such as those are which here you may see
In this little book. And if thus ye do,
Great and small, the young and the aged
Pleasure will ye have, both for heart and for eyes.

More than less.

DESCRIPTIONS OF THE BIBLE FIGURES;

1st in the English version (7) printed at Lyons in 1549.
2nd in the translation from the French stanzas of 1547.
3rd in the Latin stanzas and German version of the Francfort edition of 1551; as often as they occur.

I. CREATION. Genesis i. (8)

1° By the vuord of almyghty god ar created and blyssed the erthe, day, nygte, heuen, the sey, the son, mon, sters, fyches, and beysts of the erth, Adam and Heua ar also created.

2° *God made the heaven from the beginning,*
Then earth & sea, & every human work:
Adam, & Eve he made in like manner,
Full of reason, formed in his image.

3° Septima lux DOMINVM uidit petijsse quietem,
Hæc igitur nobis rite colenda dies
Abqȝ uiro è terra, formata ex ossibus Eua,
Connubio iuncto hortus amcœnus habet.

Gott ließ ein tieffen ſchlaff fallen auff den Adam, nam auch ein Ripp auß ſeiner ſelben, macht darauß das Weib Eua. Gen. 2.

II. TEMPTATION. Genesis ii. & iii.

1° Adam is set in paradiso of pleasure to vuhon ys for bedden the tre of life. The suttelty off the serpent; Adã and Heua ar deceaued.

2° *God bad them that of the tree of Life*
They eat no fruit, on penalty of Death:
But the serpent being envious against them
Did so that Adam bites at the fruit of the tree.

3° Falluntur prima serpentis fraude parentes
Et mortale trahit crimina dira genus.
Pellitur infælix misera cum coniuge Adamus,
Pollicitisqȝ DEVS tristia damnæ leuat.

Die liſtig Schlang betreugt Adam vnd Euam, wider Gottes gebott von der verbotten frucht des Baums des lebens zu eſſen. Gen. 3.

III. EXPULSION. Genesis iii.

1° Vuhen Adam and Heua dyd atknolege thor syn, they dyd fle from the face of God, and are obiected vnto deth, Cherubim is seth beſo re paradise of pleasur vuyth a fyrey svword.

2° *For the sin which they did against God*
Were accursed each according to the offence:
Then Cherubim puts them out of this place,
And against death had they no more of defence.

IV. THE CURSE. Genesis iii.

1° Adam expelled ouut off Paradyse is cõmanded to dyge and plouu the erth, the vuomã ys subiect vnto the man, and bringeth forht hyr chylder in sorouue.

2° *In great labour, & sweat of his body*
The father Adam his life has gained,
Eve the while by painful efforts,
Subject to the man, brings forth his line.

V. THE FLOOD. Genesis vii.

1° Ryghtus Noe by the cõmandement of God goyth in to the shyppe, he and his ar saued al other destroed. The rauen and the doue letten ouut of the syppe.

2° *All human beings by the universal deluge*
Had perished. Noah the Patriarch,
By the will of God, & for refuge
With his own, entered within the ark.

3° Flumina subsidunt, saluam Noah deserit arcam
Sacrificans summo munera sancta DEO,
Pœnitet inde DEVM, nec porrò perdere mundum
Promittit, terris pristina forma redit.

Noha ſchickt ein Taub auß der Arch, die bringt im ein grün Olzweig im Mundt, zum zeichen, das die Sündt fluß nach gelaſſen hab. Gene. 8.

VI. BABEL. Genesis xi.

1° The touure of Babylon is bylded, vuherupon cometh confusion of languages.

2° *Nimrod a giant began to construct*
The tower of Babel, called confusion:
But God wishing pride so great to destroy,
In languages put all division.

3° Aedificant cœli scansurum nubila turrim,
Confusis linguis dissipat hosce DEVS.
Hinc qui natales, & qua sit origine natus
Nachorides Abrãm, pagina sacra docet.

Der Thurm Babel wirdt auff gebawet, darauß ervolgt die Zerſtörung vnd Zertheilung der ſprachen. Gene. 11.

VII. ABRAHAM'S HOSPITALITY. Genesis xviii.

1° Abraham logieth the Angels. Isaac is promy-sed vnto hym, Sara lauugot behynd the dore of the tabernacle. The destruction of the So-domites is sheuued vnto Abraham, Abraham prayth for the Sodomiths.

2° *To Abraham the angels have promised*
To have a son, Sara does nothing but laugh:
On both knees for Sodom he puts himself
Praying God to slacken his anger.

3° Excipit humano uelatos corpore Diuos
Abrám, qui hunc partus tempora grata docens.
Cœlitus immissis ruitur ignibus urbeis
Deuotis precibus surripuisse studet.

Drey menner erſcheinen Abraham, die ſpeiſter, jhm wirdt die Zeit der entpfengaus vnd geburt des verheißnen Sons beſtimpt, des lacht Sara, wirdt drumb geſtrafft. Gene. 18.

VIII. ABRAHAM'S FAITH TRIED. Genesis xxii.

1° The fayth of Abraham is tented. He is commanded to offer hys son Isaac. The Angel doth cal vnto Abraham, that he shuld not kylle hys son.

2° *God gave command to Abraham to make*
Of his child Isaac a sacrifice;
The mandate willing then was he to satisfy,
And with his faith and righteousness God was content.

3° Tentat Abrām DOMINVS, iubet ut pia uictima fiat
Filius, hic parens iussa tremenda subit.
Illa Deo placuit pietas, noua fœdera format,
Abrami frater pignora nata uidet.

Gott verſucht Abraham, ſeinen einigen Son zu opffern, welches jm der Engel wehret. Gene. 22.

IX. THE STOLEN BLESSING. Genesis xxvii.

1° Iacob by the sutteltye of his mother takyth the blyssing from Esau, Isaac is soro-fulle. Esau is conforted.

2° *The good Jacob by advice of his mother*
Had from Isaac the benediction;
By feigning himself to be Esau his brother
Who after the deception got himself married.

X. JOSEPH SOLD INTO SLAVERY. Genesis xxxvii.

1° Ioseph by cause he accused his brether and had dremed, is casten in the cystern, he dely-uered ouut of the cystern, is solde vnto the Ismaelyts.

2° *The child Joseph was put into the cistern*
For a dream of his told to his brothers,
But the eternal providence of the Lord
To some merchants permits them to sell him.

3° Diligitur Ioseph, cui dum noua somnia cernit
Insidias fratrum turba nefanda struit
Eripuit Ruben ne tristia fata subiret,
Venditus Aegypti mœnia clara petit.

Joſeph werffen ſeine Brüder auß haß in ein Gruben, verkauffen jn darnach. Gene. 37.

XI. PHARAOH'S DREAM. Genesis xli.

1° Pharaos dreme of the seuen oxen and ears of corn, Ioseph delyuered ouut of pryson doth expound it. He is maed reuuler ouer Egypte.

2° *To safe sleep Pharaoh disposes himself,*
Seven ears he sees, and seven oxen in dreaming,
Joseph, put out of prison, explains them to him:
Who over Egypte is made master and ruler.

3° A DOMINO ductus Pharao uaga somnia cernit
A uinclis Ioseph soluitur inde suis.
Somnia declarat, regni fit ductor, & inde
Expectata premit tristia regna fames.

Joſeph auß Gefengniß erledigt, legt Pharao ſeine zwen Traum auß, von den ſieben magern vnd feyßten Ochſen vnd ähern, würd ober gantz Egypten geſetzt. Gene. 41.

XII. JACOB BLESSING JOSEPH. Genesis xlviii.

1° Vuhen Iacob shuld dye, he porchessyth onto him Ephraim and Manasses the sons of Ioseph: and blyssyth them.

2° *Jacob seeing his age predetermined*
And that he was very near to his decease,
Of Joseph the two sons he adopted,
The one Ephraim, and the other Manasses.

3° Decumbit Iacob, dedit huic sua pignora Ioseph,
Queis & adoptatus fausta precatur auus.
Fausta precans natis Iacob uenientia fata,
Edocet, hinc moriens regna suprema petit.

Jacob alt vnd Kranck, nimpt Josephs zwen Sön an Rindsstatt an, vnd gab jn den Segen. Gene. 48.

XIII. JOSEPH'S BURIAL. Exodus i.

1° Joseph is buryed. The chylder of Israel ar op-pressed in Egypte vuyth hard bödage, the diligence of good meduuyues ys expressed.

2° *Joseph is dead, and placed in his sepulchre,*
Israel is suffering a great tyranny,
Matrons are of so gentle a nature
That for all males the life have they saved.

3° REX nouus exurgit, crescit Iudæa propago,
Obsedit regis pectora liuor edax.
Opprimit insontes durisq3 laboribus urget,
Et teneros fœctus flumine mergit atrox.

Der kinder Israels werdend viel inn Egypten, vnnd mehrend sich, der König heißt sie todten vnnd ertrencken.

XIV. THE BURNING BUSH. Exodus iii.

1° Moyses fedyth the sheyp. He seyth God in the bushe. He is sent vnto the chylder of Is-rahel, and vnto Pharao the oppressed.

2° *The good Moses while guarding his sheep*
To the Israëlite people was sent
Of God, whom in a burning bush he saw,
Also towards Pharaoh king of Egypt.

3° Apparens Mosi DOMINVS, Pharaona Tyrannum
Carnificem populi mox adijsse iubet.

Gott erscheint Mosi im feurigen Busch, gibt sich jm Zuerkennen, schickt jn auß ans Volck vnd Israel, vnd König Pharos. Exo. 3.

XV. MESSAGE TO PHARAOH. Exodus v.

1° Moyses and Aaron goyth vnto Pharaoh. The peple ar mor and mor oppressed. Moyses and Aaron ar accused of the peple.

2° *With his brother is Moses directed*
Towards Pharaoh, praying for Israèl:
More and more were the people oppressed
By that King and his cruel people.

3° Conuenit Regem Moses cum fratre, precatur
Vt patris liceat reddere sacra DEO.
Impius inde furit crudeli mente tyrannus,
Quo magis hi cupiunt hoc magis ille premit.

Moſes vnnd Aaron gehn zum König Pharao, nach dem geheiß des Herren. Ex. 5.

XVI. PHARAOH'S OVERTHROW. Exodus xiv. & xv.

1° Pharaos hart ys hardenyt, he doth perseuu the Israhelites and is droundet. The Israheli tes grugith, desparyng of ther helth. They go thorouu the myds of the sey vuyth dry fete, vuhen they had gotten the victori they vuor shipped God.

2° *All the children of Israël gathered together,*
For them made the Red Sea way, and in front
Parted its waters, so that on dry foot they passed:
But following them Pharaoh was drowned.

3° Insequitur Pharao fugientes fortibus armis,
Murmurat Israël dura pericla uidens.
Diuisum Pelagus transibant agmina sancta,
Obruitur refluo gens scelera mari.

Gott füret ſein Volck durchs rot Meer, Pharao jaget jm nach, erſeufft mit aller ſeiner macht. Exo. 14.

XVII. THE QUAILS AND MANNA. Exodus xvi.

1° The Israhelites goyth forth in to the vuylker nes of Sin, vuen they mormured for mete,

God ranyth them quuales and manna.

2° *These having passed, they set themselves on the way*
Into the deserts: and better to provide them
Our Lord sent to them the manna,
Which from heaven he made rain on them below.

3° Murmurat Israël, operit pia castra coturnix,
Nubigenum populus Man cecidisse uidet.

Der HERR gibt dem murrenden Volck abents Wachteln, morgens Himelbrodt, in der wüsten. Exo. 16.

XVIII. GOD ON THE MOUNT. Exodus xix.

1° The Isærelites doyth lay their tents at the mount of Synay. The people is cõmanded to do sacrifice. Almighty God appeoyth vuyth lighning and thoundaryng that the people shud feare hym.

2° *Those of Israël did establish their tents*
At Sinai, and each one sanctifies himself:
Then by thunder and by evident lightnings;
Our Lord notifies his greatness.

3° In Sinai ueniunt montisq3 cacumina Moses
Conscendit, DOMINVS fœdera sancta nouat,
Promittit leges & sancti dogmata iuris,
Ad Domini leges se pia turba parat.

Der HERR beut dem Volck seinen Bundt an, es nimpt in an, vnd wirdt vom Mose geheiliget. Exo. 19.

XIX. THE ARK &c. MADE. Exodus xxv.

1° The Israhelites ar cõmanded to make an Ark, a table; and a kandelstyke for the offeryng of fyrst fruts vnto God. The shea breds ar set vpon the table.

2° *The ark then is made, the beautiful table, also*
The candlestick, by the direction
Of our God; on this very table
Place they the loaves of the shew-bread.

3° Dona petit Dominus, lætos uult esse datores,
Qui sua muneribus sacra iuuare uelint,
Hinc arcam, Cherubim, panes, candelabra, mensam,
Qua fieri cupiat cum ratione docet.

Der HERR heißt den Mosen machen das heiligthumb die Lad des Herren, Tisch, Leuchter, vnnd Schawbrodt zum opffer. Exo. 25.

XX. MOSES AGAIN ON THE MOUNT. Exodus xxxiv.

1° Vuhen Moyses had restored the tables, he vuent into the hille, he desireth God to go vuith the peple. The company of Gentiles, and idolatry is forbydden.

2° *God wrote the Tables of the Law*
Moses on both knees bending prays to him
For Israël, in firm and living faith:
God forbids to him pagan idolatry.

3° Cum tabulis Domini quoq3 fœdera sancta nouantur,
Fœderis & Leges edocet ipse DEVS.
Cornigero Mosis resplendet lumine uultus,
Solicito populi corda timore pauent.

Moses empfahet andero Tafleu vom HERREN, der erneuert jm etlich satzung. Exo. 34.

XXI. SACRIFICE ENJOINED. Leviticus i.

1° Moyses is instructed of the lord ouut of the tabernacle of vuyttnes, houu he shal offer oxen and shepe.

2° *God did to Moses teach his office,*
Shewing to him by new mandates
How it is proper to make sacrifice
Of the fat sheep, of the cows, & of calves.

3° Quo ritu DOMINO possint holocausta cremare,
Siue ex armento sint ea, siue grege.
Aut quocunq; modo sit uictima sancta Volucris
Hæc DOMINI iussu pagina scripta docet.

Ordnung vnd brauch der Brântopffer, es sey von grossem oder kleinen Vihe, oder auch von Vögeln. Leuit. 1.

XXII. AARON CONSECRATED. Leviticus viii.

1° Moyses by the cõmandement of the lord, al the peple gathered befor the dores of the ta bernacle, consecratyth Aaron and hys chyl der.

2° *At the mandate of God the Creator,*
Present the people, Aaron was consecrated
Over Israël, great Bishop and pastor,
And all his sons each one in his degree.

3° Cum natis Aaron sanctos ornatur in usus,
Atq3 aras Moses hic iubet esse sacras.

Salbung vnnd Weihung Aarons vnnd seiner Sön. Leuit. 8.

XXIII. NADAB AND ABIHU. Leviticus x.

1° Nadab and Abiu, the sons of Aaron, contrary to Gods commandement offeryng strange fyre, ar consumed vuyth the flamme.

2° *Nadab, along with Abihu, in as much as*
Strange fire to the Lord God they offered
Against his will, (their pride striking down)
By sudden fire amid flames they perished.

3° Abstulit incautos Domini uis ignea fratres,
Sacrificis Moses dulcia uina negat,
Esse iubet doctos templi qui munera tractant,
Et quæ sint illis præmia danda docet.

Nadab vnnd Abihu, namen frembd feur zum Rauchwerck, werden darüber vons HERREN feur verzert. Leuit. 10.

XXIV. MORAL AND CEREMONIAL LAWS. Leviticus xix.

1° The lord sheuuyth the commandements vnto Moyses, sum Moral, and sum Ceremonial.

2° *Up on the mountain God teaches to Moses*
His mandates, which are the moral Laws:
Then discovers to him the observance & the way
In order the rites Ceremonial to accomplish.

3° Iustus honor DOMINO charisq; parentibus adsit,
Pauperibusq; feras corde benignus opem.
Furta, dolos, iuramentum, mendacia, fraudes,
Scommata, indicij & scita dolosa fuge.
Scorta caue, ariolos pellas, uenerare senectam
Atq; peregrinum, iusta statera siet.

Moſes empfehet mancherley gebott vnnd ſatzungen vom HERRN. Leuit. 19.

XXV. THE PEOPLE NUMBERED. Numbers i.

1° Moyses and Aaron doth numbre men that vuer able to fygth acorrdyng vnto the tu uelue tribes of Israhel. The Tribe of Leui is ordined for the tabernacle.

2° *Moses chooses out & numbers entirely*
The strong men, by valour ennobled,
Those of Levi have the government
Of the tabernacle, where they are established.

3° Designat tribuum proceres qui cuncta gubernent,
Ponuntur populi nomina, signa, Duces.
Complentur uirides numerato milite campi,
Et capit electus munera sacra Leui.

Die Rinder Iſraels werden gezält vnd gemuſtert, nach den ſtämmen. Num. 1.

XXVI. STATIONS FOR THE CAMP. Numbers ii.

1° Moyses and Aaron, the princes of famylies aoer dyng vnto Gods commandement rehersed, doth orden stations of the tents.

2° *Afterwards Moses (at the mandate of God)*
To those who are of families the princes
He ordained their seat and their place,

In crossing over the countries & provinces.

3° Iudaici populi dicuntur signa Ducesq;
Et qui sint tribuum castra locanda loco.

Die kinder Iſraels ſchlagen jren Läger, Zälten vnnd Hütten auff. Num. 2.

XXVII. KORAH, DATHAN, AND ABIRAM. Numbers xvi.

1° Core, Dathan and Abiron, grudgyng against Moyses ar suualo vued vp of the erth vuyth many othor.

2° *Korah, Dathan & Abiram were murmuring*
Against Moses and his authority:
But all suddenly in the earth were swallowed up
As each one so well had deserved.

3° Murmura dura mouet Corah Mosiq; resistit,
Tellus deducto deuorat ore uiros,
Iurgia cœpta nouant, procumbunt millia multa,
Sic pereat spernens iussa colenda DEI.

Das Erdtrich verſchluckt Corah, Dathan, vnnd Abiron, ſo wider Moſen murreten. Num. 16.

XXVIII. THE SERPENT OF BRASS. Numbers xxi.

1° Israhel rebellyng ys plaged vuith fyry Serpens. Moyses doth seth vp a Brasen Serpent, for a token: the vuhyche vuhen they that vuar bitten dyd behold, they vuar hole.

2° *Man by the burning serpents when aggrieved,*
To find for it a sovereign remedy,
Was healed, as soon as he had raised
His look towards the serpent made of brass.

3° Vincitur Isacidum pugnis Chananæus iniquus,
Murmura serpentes promeruere feros.
Auspicijs lætis Hebræûm concidit armis
Reg̃ Seon Og simili uictus ab ense iacet.

Feurige Schlangen tödten die auffrhürigen inn der Wäſte, die aber die ähren Schlang, ſo Moſes auffruhtet anſahen wurden wider geſund. Num. 21.

XXIX. THE PREY OF THE MIDIANITES. Numbers xxxi.

1° The Israhelits vuhen they had ouercõne the Madianits, they brogth the pray vnto Moy ses and Aaron, they dyd reserue the virgi--nis; the vuhomẽ ar killed. The pra iis equallye dcuided.

2° *Defeated utterly are the Midianites,*
(The virgin saved) every woman is slain
By the conquerors men of Israël;
And then among them the prey is divided.

3 In Madianitas DOMINO mandante cruenta
Arma mouent ferro diruta quæq; cadunt.
Virginibus parcunt, cadit omnis fœmina ferro,
Sorteq; diuiditur terra parata pari.

Die Madianiter, werden erſchlagen, jhre Weiber gefang--en, all jr güter beraubt vnd verbreſtt. Num. 31.

XXX. THE HISTORY FROM HOREB. Deuteronomy i.

1° Moyses in the vuyldernes repetyth the thyn ge vuhych vuar done in the hille Horeb, he doth constitute the Princes off the peple vuyth hym.

2° *Moses reckons up, and gives to be heard*
Whatever had been done, since the departure
From the mount Horeb. Then with himself ordains
Governors, for his own up-bearing.

3° Proxima iam mortis cognoscens tempora Moses
Ingratis profert talia uerba uiris.
Vos ego deduxi, sed rerum pondere pressus,
Assumpsi qui me talia ferre iuuent.
Promisit terram DOMINVS, sed murmure patres
Irati pœnas promeruere DEI.

Moſes redt zum gantzen Israel, ermanet ſie der gutert GOTTES. Deut. 1.

XXXI. ADMONITION TO OBEDIENCE. Deuteronomy iv.

1° Moses not only openly but also sharply

monyshett the peple of lerning and folow uyng the commandements of God.

2° *Moses afterwards sharply admonishes*
Those of Israel to learn & to keep
The Law of God, good holy and honest,
And his precepts (so well made) to observe.

3° Non mutare licet summi mandata tonantis,
Qui tibi præ cunctis mente colendus erit.
Sculptile non facies DOMINO qui cuncta gubernat,
Sanguine pollutis signat asyla reis.

Moſes ermanet Iſrael zu halten GOTTES gebott. Deut. 4.

XXXII. A PROPHET PROMISED. Deuteronomy xviii.

1° Moyses iudgeth diligontly of the lyuing of Prests and Leuites. Christ is promysed. That a fals prophet shuld be kylled, and houu he shalbe knouuyn.

2° *Moses takes care for the living of the Levites,*
And Jesus Christ is promised to men;
By his ways of hypocrisy the false prophet
Is to be known, and ought to be put to death.

3° Externos, DOMINO qui seruis, desere ritus,
Ne sanctum infames nomen in orbe DEI,
Te dapibus nutri certo discrimine sumptis,
In sacro comedas omnia sacra loco.

Moſes gebeut etlich Viehe zu eſſen, vnd etlichs nicht zu eſſen. Deut. 14.

XXXIII. THE KINGS BEYOND JORDAN SLAIN. Joshua xii.

1° Iosue vuyth the host of Israhelites doth kyl the kings beyond Iordane.

2° *Joshua Leader of Israel when the Jordan*
He had passed with his army,
Thirty and one Kings he slew,—then apportioned
The land to his own, and each place he limits.

3° Ter deni Isacidum manibus cæduntur & cinis
Reges, hic quorum nomina scripta legit.

Joſua mit Iſrael eſchlug xxxi König, jhenſeits Jordans. Joſ. 12.

XXXIV. CRUELTY REQUITED. Judges i.

1° Iudas the Captaine of the Israhelities ouercō-myth the Chananyse. Adonibezec his hend and his fete cut of, is ledde prysoner in to Ierusalem.

2° *The Leader Judah makes war upon Canaan,*
And takes captive king Adonibezec,
His feet & hands he cuts off, and then sends him
To the city, in so piteous a plight.

3° Sceptra relicta ferus populi suscepit Iudas,
Cui socias Simeon iunxerat ante manus,
Inuadunt terras, sed non bene uiribus usi
Seruant, quos DOMINVS perdere præmonuit.

Judas wirdt ein öberſter vnd fürer des Volcks, bringt vnder ſich den Cananeen, gewint Jeruſalem. Jud. 1.

XXXV. RUTH GLEANING. Ruth ii.

1° Ruth glenyng ears of corn in Booz felde, fand fauor before hym, the ears vuhyche she had gathered beryth she vnto hyr mother in lauu.

2° *Ruth goes to the fields for the wheat, which was left*
By the reapers, in ears to be gathered,
Before Booz (to whom the field belonged)
Grace found she, which made her accepted.

3° Ruth abiens flauas in agro collegit aristas,
Et forte affinis uenit in arua Booz.
Excepit hic inopem, uerbis solatur amicis,
Hæc noctu ad socrum fessa labore redit.

Ruth ſamlet ähern auff dem Acker Boas jres mans Vetter. Ruth 2.

XXXVI. HANNAH'S PRAYER. 1 Samuel i.

1° Anna the vuyfe of Elcane beyng long barand, doth obtain of God hyr son Samuel, by cause she praed from hyr hareth. Heli the Prest sittyng in a chare befor the dores of the temple of God.

2° *Hannah could not by Elkanah her husband*
Have children, but the Lord did receive
Her prayer made from a sorry heart,
And granted to her that Samuel she conceived.

3° Binas Zophides nuptas Helkana tenebat,
Anna cui sterilis charior uxor erat.
Solicitat precibus summum pro stirpe parentem,
Et natum soli dedicat illa DEO.

Gott gibt Hanna den Samuel, der wirdt dem Herren zugeeignet. 1 Reg. 1.

XXXVII. SAUL ANOINTED KING. 1 Samuel x.

1° Saul is annoynted of Samuel kyng ouer Israhel. a token is gyuen him ath the graue of Rachel, vuherby he shuld knoa that he vuas annoynted kyng of God.

2° *By Samuel a prophet holy, & worthy*
Saul is anointed over Israel King;
And to believe it he gives to him the sign
Of surety, near the sepulchre of Rachel.

3° Vngitur in regem Saulus, subitoq; reuersus
Redditus è forti rege propheta fuit.
Sistitur ad populum tandem, cunctisq; probatus
Eligitur, dextra regia sceptra capit.

Samuel ſalbt Saul zum König, vnd erkläret jn dem Völck. 1 Reg. 10.

XXXVIII. DAVID KILLS GOLIATH. 1 Samuel xvii.

1° Dauid castyng auuay Saul harnes, and tristing only in the pouur of God, vuyth a

stone ouut of hys slyng kylleth Goliath he chaseth auuay the Philistians.

2° *With a stone did David slay Goliath,*
Without being armed, in God confiding.
By a child the giant cast to the ground,
Of Philistines the host turns back in flight.

3° Bella Palestini renouant, stant agmina campis,
Turbatos Golias territat ense uiros.
Deuictum proprio Dauides ense peremit.
Hoc cæso fugiunt agmina tota procul.

Dauid erſchligt den Riſen Goliath. Die Philiſtiner fliehen. 1 Reg. 17.

XXXIX. KEILAH DELIVERED. 1 Samuel xxiii.

1° It is sheuued Dauid that Ceilam vuas by seged of the Philistians. He takyng consel of the lord, deliuerid Ceilã from the Philistiãs.

2° *It is announced to the brave David, how*
By the Philistines Keilah is assailed:
Of God having twice taken counsel,
He delivered it by making upon them a sally.

3° Obsessam Ceilam crudeli seruat ab hoste,
A Saulo DOMINI quem rapit alma manus,
Ionathan hunc adiens animat, produntq; Ziphei,
Consilio Sauli gens inimica nocet.

Dauid komp in Regilam, Saul ſucht jn. Dauid entrint jm. Saul ſtellt jm allenthalben nach, aber der HERR beſchirmet jn. 1 Reg. 23.

XL. DAVID'S SORROW FOR SAUL AND JONATHAN. 2 Samuel i.

1° The deth of Saul and Ionathan is sheuued vn to Dauid. He is sorouuful and commandith hym to be kylled vuhyche fained hym self to have kylled Saul.

2° *A false herald to King David reveals*
The King Saul & his son to be dead,

Thinking to bring some good news,
But for the deed boasted of, was put to death.

3° Pugnatur, fugiunt, proprio cadit ense tyrannus,
Atq; peregrinis dat sua tela Deis.
E Gilead ueniunt qui condunt mortua membra,
Iudaici flentes funera mœsta Ducis.

Saul in der flucht erſticht ſich ſelbs. Deß gleicher ſein Mappentrager. 1 Reg. 31.

XLI. HADADEZER SMITTEN. 2 Samuel viii.

1° Dauid chaseth auuay the Philistians, and ma keth them tributary vnto hym. Adarezer, kyng Soba is smythen.

2° *The King David to himself makes tributary*
The Philistines, those ancient enemies,
And at last becomes chief over his adversaries,
Hadadezer King of Zobah being put to death.

3° Diuitis euincit Dauides regna Philistei.
Hunc Moab & Zoban subiugat atq; Syros.
Pacem orant alij, DOMINO fert munera sancta,
Et procerum uitas officiumq; docet.

Dauid bezwirgt die Philiſter vnnd andere anſtöſſer vmb ſich. 2 Reg. 8.

XLII. DAVID CONTRIVES URIAH'S DEATH. 2 Samuel xi.

1° Dauid callith Vriam from the host, by cause he vuold the adultery vuych he had committed vuyth hys vuyfe, shud be hylde. Vrias vuhen he had receu id letters of Dauid, retornyth vnto the host, and ther is he kylled.

2° *David wishing to conceal his adultery,*
Orders Uriah, & delivers to him a letter:
Then commands him to go to the battle;
By such deceit he causes him to be put to death.

3° Vrias acceptis a Dauide literis, ad exercitum remittitur, & ibi occiditur.

Vrias nimpt Brieff vom Dauid zeugt um ſtreit, kompt vmb. 2 Reg. 11.

XLIII. NATHAN'S REPROOF OF DAVID. 2 Samuel xii.

1° Nathan the Prophet accusytd Dauid of mur der sheuuyng hym a parable of the ryche man and the puor. Rabbath a cyty of the Ammonits is ouercomne of Dauid.

2° *Nathan addresses to David his word*
For the murder which he had committed,
And reproves him by a parable:
So before Rabbah the siege is laid.

3° Dira DEI uerbum Dauidi fata minatur,
Natus adulterio filius occubuit.
Nascitur hinc Salomon, Iudæo milite Rabba
Vincitur, Ammonidæ quæ meruere ferunt.

Nathan wirdt vom HERREN zu Dauid geſendt, zu vnd ſein miſſethat zu ſtraffen. 2 Reg. 12.

XLIV. THE WOMAN OF TEKOAH. 2 Samuel xiv.

1° Absalon by the suttelty and vuysdō of Ioab, and the vuhoman of Thecuid is called a gaine, Dauid doth kysse hys son Absalon.

2° *By means of a woman & of wisdom*
Joab does so act, that David has longing
Towards Absalom, who in reverence comes
To humble himself, and his father kisses him.

3° Exul in externa uiuens procul Absolon orbe,
Consilio fide mox Ioab inde redit.
Forma capillorum & vultus describitur oris
A patre & acceptus qua ratione siet.

Joab braucht einen liſt, das nach Joab, baer nicht kam ließ er jm ſein ſatt verbrennen. 2 Reg. 14.

XLV. JOAB KILLS AMASA. 2 Samuel xx.

1° Amasa callyth to gyther Iudam against Sebam: vuhom Ioah kyssed, and in ther iornay at the great ston desat fully kylled.

2° *Amasa comes from assembling people of war*
Against Seba, & Joab salutes him
Treacherously near to the great rock,
And while feigning to embrace him, kills him.

3° Sœba nouat partes, conspirant denuo cuncti,
Hinc Amasam tristi conficit ense Ioab
Oppugnant Abel, qui fugit Sœba rebellis,
Qui capite amisso fata cruenta luit.

Amaſa wirdt vonn Joab erſtochen, verräterlich. 2 Reg. 20.

XLVI. ABISHAG CHERISHES DAVID. 1 Kings i.

1° Abisag the fare maden is gyven vnto old Dauid vuhyche shuld kepe hym vuarm vuhen he slepyth.

2° *When David had become feeble & old*
There was given to him Abishag the maiden,
In order to warm him, an old man without power,
And for many nights slept he beside her.

3° Confectum senio Dauidem casta puella
Recreat externo membra calore fouens.
Adonias frustra regalia sceptra cupiuit,
Sed qui succedat Reg Salomon facit.

Adonias ſtellt dem Vatter nach dem reich Bathſaba bittet für jren Son Salomon, der wirdt zum König verordnet. 3 Reg. 1.

XLVII. HIRAM AND SOLOMON. 1 Kings v.

1° Hiram sendith hys seruants that he mygth re ioie vuyth Salomon. Salomon requirith tymbrt of Hiram for the bueldyng of the temple.

2° *The King Hiram doth his servants send*
To Solomon, with salutation very ample.
Then of him Solomon requires, that he provide
To give him wood his Temple to construct.

3° Legatis Hiram missis Solomona salutat,
Pro templo Solomon ligna cedrina petit.
Mittuntur serui qui ligna & sax pararent,
Cumq; Hirã Solomon fœdera sancta ferit.

Hiram der König leßt Salomon glücks zum Reich mintſchen, gibt im Holtz vnnd Werckleut zum Baw des Tempels. 3 Reg. 5.

XLVIII. JEROBOAM AND AHIJAH. 1 Kings xiv.

1° Ieroboam consultyth Ahiam the prophet by hys vuyfe, as cõcerning the helth of his son vuyche vuas seyk. but as son as she vuas comne hom and entered in ath the dore Abia dyed.

2° *Jeroboam forth sends his spouse*
For his sick son to make inquiry
From Ahijah, who his death declares,
And as she enters the child just then is dying.

3° Abia decumbit, quærunt oracla parentes,
His Ahia à DOMINO fata futura canit.
Ieroboam moritur, Phariæ uenêre cohortes,
Diripiunt templum, Reg sceleratus obit.

Jeroboams Haußfraw fragt Ahia den Propheten raths von jres Sons wegen. 3 Reg. 14.

XLIX. ELIJAH AND THE SACRIFICE. 1 Kings xviii.

1° Elias sheuuyth vnto the preysts of Baal, that God of Israhel vuas the very true God, God testifiyng the same by the fyre 'consumyng the offeryng of Elias. the preysts of Baal ar kylled.

2° *Upon the altar Elijah places the ox*
And without contrivance the fire from heaven descends,
And to demonstrate that Israel's God
Is the true God, burns up the sacrifice.

3° Helias patriam DOMINO mandante reuisit,
Hunc Achab immani suscipit ore ferox,
Asseruere DEI cultum miracula missa,
Heliæ manibus turba prophana cadit.

Elias opffert, erbittet feur vom Himmel erwürgt die Baals Pfaffen. 3 Reg. 18.

L. ELISHA MOCKED BY THE CHILDREN. 2 Kings ii.

1° Elias deuidit the vuater vuith his kloke. He receued vp into heuen can not be fouund. The boys vuhiche dyd mok Elyseus ar rēt druouured of the Bears.

2° *Burning horses carried off, & upraised*
Elijah into the air in a chariot of fire;
Two bears from the wood strangled the children,
Even those that had mocked at the man of God.

3° Flammanti Helias conscendit sydera curru,
Officium cuius mox Helisæus habet.
Corrupti per quem fontes sanantur aquarum,
Blasphemos pueros ursa cruenta rapit.

Elias theilt den Jordan, mit seinem Mantel, feret auff eim feurigen wagen zu Himmel. 4 Reg. 2.

LI. ATHALIAH SLAIN. 2 Kings xi.

1° Ioida the Byshope, Athalia beyng kylled, maketh Ioas kyng ouer Israhel, Mathan the prest of Baal is kylled before the altare.

2° *By Jehoiada Jehoash was over Israel*
Set up on the royal estate:
And Mattan the idolatrous priest was slain
Before the altar of his false god Baal.

3° Athalia infœlix Regis genus omne peremit,
Vnus & è tanta stirpe Ioas rapitur
Ioida quem seruans committit sceptra paterna,
Quem meruitq; ferox Athalia ense cadit.

Athalia bringt den Königlichen ſtammen vmb, außgenommen Joas. 4 Reg. 11.

LII. THE IDOLATROUS AHAZ. 2 Kings xvi.

1° Achaz kyng of Iuda ful of idolatry, doth cõ secrat hys son by the fire. Ierusalem is byseged and requireth help of the kyng of the Assyrians.

2° *The King Ahaz becomes idolatrous,*
In glowing fire his son he sacrifices:
Then when the war against him springs up,
Succour demands he of the king of Assyria.

3° Regna Achas accepit, consurgunt aspera bella,
Assyriæ subijt fœdera stultus Achas
Instituitq; DEO cultus quos ante Damasci
Viderat, hinc mortis fata suprema uidet.

König Achas opffert auff dem Altar Branntopffer. 4 Reg. 16.

LIII. JOSIAH READS THE LAW. 2 Kings xxiii.

1° Iosias redith the boke of Deuteronomy before the peple, He destroyth Idols, and kyllyth the preysts of Baal.

2° *The King Josiah to the people of Judah,*
Deuteronomy he reads from end to end:
And his country purifying from iniquitous error,
The idols every where he causes to be burnt.

3° Inclyta rex iustus renouat mandata tonantis,
Eternosq; pie uastat ubiq; Deos.
Occubuit uictus, Ioachas fert uincula dura,
Dat Ioachim Phario dona coacta Duci.

Josias leßts Buch des bunds des HERREN ver lesen, richtet wider auff den rechten Gottes dienst. Reg. 23.

LIV. THE GENEALOGY FROM ADAM. 1 Chronicles i.

1° The genealogye of Adam is brefly repeted vnto the sons of Esau and Iacob.

2° *Here one recites and numbers up briefly*
Unto Jacob, the genealogy, which
From Adam, from the beginning,
Was under God governed and ruled.

3° A prima primi numerantur stirpe, nepotes,
A quibus immensus semina mundus habet,
Quiq; gubernarent robustam milite Idumen,
Et qui magnorum cœperit ordo Ducum.

Erzelung des geschlicht von Adam biß auff die Kinder Esau. 1 Par. 1.

LV. SAUL'S DEATH. 1 Chronicles x.

1° Sau fygthyng vnlukyly aganst the Philestians, kyllyth hym self. his harnes is consecrat in the temple of his God. but his hed is caryed of the Philistians in to the temple of idoles.

2° *Saul making war on the Philistines,*
Himself slays, when his loss he contemplates:
The Philistines among all their booty,
Bear the head of Saul to their temple.

3° Prœlia miscentur cæduntur & agmina campis,
Saul propriæ sentit uulnera sæua manus,
Arma peregrinis figuntur Regia Diuis,
Cui Gileaditæ mœsta sepulchra parant.

Saulus Waffen vnd Haupt, bringen die Phillister in jrer Abgott Tempel. 1 Par. 16.

LVI. THE MINISTRY OF MUSIC (9). 1 Chronicles xvi.

1° Dauid vuhen the ark vuas brogth a gayn

blyssyth the peple, and makyth then also a fest. He doth instruct the ministers of the ark to prayse God in instrumẽts of mysyke.

2° *The King David before the Ark of God*
Blesses the people, and giveth them to eat,
And to praise the Lord, for the holy place
Musicians, and instruments ordains.

3° Arca suam sedem subijt, qui munera tractent
Sancta, legit princeps, & pia iussa docet.
Facta DEI cantans fortemq; bonumq; fatetur,
Hinc redit in proprios turba remissa lares.

Die Arch wirdt an jr ort geſtellt, mit freuden, opffern vnd lobſängen. 1 Par. 16.

LVII. SOLOMON'S SACRIFICE. 2 Chronicles i.

1° Salomon goith in to the hye place Gabaon to do sacrifice, he requirith of God vuisdõ, and knologe to iudge the peple.

2° *In Gibcon Solomon offereth sacrifice,*
Then prays to God to give to him wiseness:
God speaks to him, & so to him certifies
That he will give him Wisdom, & Riches.

3° Imperium crescit sceptrum Solomone tenente,
Qui petit à summo pectora docta DEO,
Diuitias Solomon populum largitur in omnem,
Et uenit è Pharia gente uocatus eques.

Salomon opffert auff den Erhenen Altar, vor den HERRN lauſent Brauntopffer. 2 Par. 1.

LVIII. SOLOMON'S BENEDICTION. 2 Chronicles vi.

1° Salomon prayth for the congregation. He thankyth God, vuhyche fulfyled the promy ses mad vnto Dauid. He desyrith of God that al, vuhyche prayth in the temple ma be hard.

2° *Solomon the King blesses those assisting,*
Renders thanks to God for promises perfected,
Praying for all who shall be persevering
In orisons, that they may be made acceptable.

3° Dedicat extructam DOMINO Rex inclytus ædem
Et summi celebrat numina iusta DEI
Inuocat hunc unum, quem trito corde precatur,
Vt sinat oblatas posse ualere preces.

Salomon redt zum Volck, vnd lobt Gott. Bittet jhn das er die gewer die darinen bittennd. 2 Par. 6.

LIX. JERUSALEM SPOILED BY SHISHAK.
2 Chronicles xii.

1° Sesac kyng of Egypt, by cause the Ieuuas had forsaken the lord, takyth auuay the shelds of gold, vuhyche Salomõ made, and al the treasures of the houust of God.

2° *A King of Egypt, from the Jews all vanquished,*
(Because that they had forsaken God their Lord)
Took away treasures, bucklers of gold, & shields,
Which for honour Solomon had made.

3° Elatus DOMINI Roboam dum iussa relinquit
Niliacus forti milite uenit eques.
Diripiunt templum, & thesauros diuitis auri,
Defunctus Roboam tristia fata subit.

Der Egypter König raubt auß dem Tempel die gülden Schilde Salomons vnd alle Schätz. 2 Par. 12.

LX. DESTRUCTION OF THE ASSYRIANS.
2 Chronicles xxxii.

1° Sennacherib a blasphemar inuadith the Ieuues, Ezechias exhortith the peple to trist in God. As Ezechias praed, the angel of God seued the Assyrians.

2° *On Juda Sennacherib makes war,*
Hezekiah exhorts the people to God,
And praying to him, the Assyrians on the ground
The Angel with his strong power pursues.

3° Obsidet immanis timebundus Sanherib urbeis,
Sed DOMINI & natûm concidit ense miser.
Rex pius ægrotat, sanatur, corda superba
Tollit, at admonitus dogmata sancta colit.

Sennaherib belägert Jeruſalem, träwt, leſtert Gott. Ezechias bittet Gott, der Engel erſchlegt die Aſſyrer. 2 Par. 32.

LXI. CYRUS RESTORES THE TEMPLE-VESSELS. 1 Esdras i. (*Ezra* i.)

1° Cyrus inspired of God, dyd restore the vessels of the temple, vuhych Nabuchodonosor dyd tak auuay, he sendeth the peple aga ne to buyld Ierusalem.

2° *The King Cyrus of God well inspired,*
The vessels restores to do their office in the temple:
Then, (as was desired) he permits
Jerusalem to be in its building.

3° Quæ prius exilio fuerat mulctataq; uinclis
Gens, patrias repetit spe meliore domus.
Hoc opus est Cyri, qui ditia munera præbet,
Vt summo ædificent templa sacrata DEO.

Cyrus begabe den beraubten Juden Tempel wider uñ, erlaubt zu Jeruſalem wider zu Bawen. 1 Eſd. 1.

LXII. NEHEMIAH'S PRAYER FOR THE PEOPLE. 2 Esdras i. (*Nehemiah* i. ii.)

1° Nehemias kyng Artaxerxes buttelar prayth vnto God for the resideuu of the peple of Icrusalem vuhyche vuar in truble.

2° *Nehemiah a servant of Artaxerxes*
(Weeping to God, for the captivity
Of all Jews) had to the King such access
That he permitted him to rebuild the city.

3° Conterit in lachrymis Nehemias tempora mœsta
Quod patriæ cœptum surgere cesset opus,
Turpia cuncti sani populi delicta fatetur,
Cuius deuota mente precatur opem.

Nehemias träuret vnnd klagt die Gefengnus des Volcks. 2 Esd. 1.

LXIII. JOSIAH KEEPETH THE PASSOVER. 3 Esdras i. (1 *Esdras* i.)

1° Iosias in the xiiij mone of the fyrst moneth in Ierusalem offerith vp the paschal lamb.

2° *Josiah a very holy King reminded himself*
Of the times gone by: & in Jerusalem
Offering sacrifice, the Passover celebrated
The fourteenth day, in the first month of the year.

LXIV. TOBIT BECOMES BLIND. Tobit i. & ii.

1° Tobias is taken prysoner of the Assyriās. Vu hen he dyd slepe by the vual, the dung of the sualouues did fal in his eyn vuherby he vuas made blynd.

2° *The good Tobit being a captive & old*
Was sleeping one day, & then a swallow
Being near him, dropt dirt on his eyes,
Of which the sight he lost, & the clearness so fine.

3° Sepelit extinctos conuiuia lauta relinquens
Tobias, patriæ gentis amore pius,
Irrident alij, cæco cum lumine captus,
Vxoris sentit tristia probra suæ.

Tobias wirdt müd von der todten begrebnuß, schaffendt, vonn warmen Schwalben geschmeyß geblendet. Tob. 2.

LXV. JOB'S LOSSES AND PATIENCE. Job i. (*Job* ii.)

1°. Satan obtanyth licence of God to destroye al the goods of Iob and his chylder. Buth he praseth God in hys affliction.

2° *Job by Satan (with the permission of God)*
In his possessions suffers great tribulation:
His children he loses, for which he has patience,
Offering praise to his God in such affliction.

3° Iob colit altisonum deuoto pectore Regem,
Qui dederat natos diuitiasq; graues.
Permissus satanæ rerum cum damna suarum
Sentit, cum natis & grege perdit opes.

Gott erlaubt Sathan Job zu plagen an Leib vnd gut. Job 1.

LXVI. JOB'S REPROOF OF ELIPHAZ. Job xv.

1° Eliphaz rebuketh Iob for the arrogancy of vuysdum and clenlynes. He describith the maledictiõ of the vuykked vuyche he doth falsly attribute vnto Iob.

2° *To the afflicted giving affliction*
Eliphaz reproveth Job for arrogance,
And the malediction of bad men
Badly attributes to his just innocence.

LXVII. GOD SHEWETH HIS RIGHTEOUSNESS TO JOB. Job xxxvii. & xlii.

1° The lord spekyth vnto Iob sheuuyng vnto hym his rigtrtousness by his vnserchable vuorks. Vnto Iob is restored duple ryches for that, that vuas taken from hym.

2° *Job has from God his declarations heard,*
Demonstrating to him by his lofty works
His own great righteousness, & rendered in double
Are his goods to him, & worldly riches.

3° Huc Eliphas querulam prudens accusat amicum,
Hunc factis dicens digna referre suis.
Angelicis etenim gregibus si parcere non uult,
Non homini parcet dextera iusta DEI.

Job im höchsten anfechtendes des Sathans seins weibs vnd Freund, gedultz, lobt Gott. Job 4.

LXVIII. ESTHER MADE QUEEN. Esther i. & ii.

1° Assuerus makyng a great fest doth set ouut his glori vashti his vuyfe diuorsed, Esther is made queyn.

2° *Ahasuerus while celebrating a banquet*
Repudiated Vashti for her pride,
Esther in her beauty he found so bright,
That Queen he made her with great revenues.

3° Hic epulas inter Regi pia detegit Hester
Insidias, populo quas male struxit Haman.
Mox Haman infælix ligno suspenditur alte
In Mardochei ligna parata necem.

Eſther billet für jhr Volck Aman wirdt un Galgen gehenckt, den er auff Mardocheum het machen laſſen. Eſther 7.

LXIX. JUDITH'S VOWS FOR HER COUNTRY. Judith x.

1° Vuhen Iudith had finished hir praer, she anornyth hir vuyth garmenes of pleasur, to the intent she shudl ouercome Holoforne for the glory of God.

2° *Judith having made secret prayer,*
Arrayed herself in garments of pomp & glory,
Then went she towards the tent of Holofernes,
For the honour of God victory to achieve.

3° Egreditur patriæ seruatrix Iudith ab urbe,
Assyria capitur mox tamen illâ manu.
Mirantur uultus, Holopherni adducere captam
Contendunt, formam turba prophana stupet.

Judith rüſtet ſich, nam jr Magd mit jr, vnnd zoh bey nacht in das Läger Holofernis. Jud. 10.

LXX. JUDITH CUTS OFF THE HEAD OF HOLOFERNES. Judith xiii.

1° Iudith, vuhen Holofern vuas druncken and slped, hir made kopyng the dore, ded cut of his hede and caried it vnto hir citisens.

2° *Holofernes drunken as a beast*
Falls asleep, the maiden is on watch at the gate:
Of him sleeping Judith cuts off the head,
Which to her citizens in Bethulia she bears.

3° Fœmineo uehemens Holophornes concidit ictu,
Sic DEVS exiguis perdere magna solet.
Et caput in patnam spe læta fertur in urbem,
Lætantur, laudes accipit illa suas.

Judith enthaubt den Holofernem im Schlaff, bringt, Haupt in die Stadt mit groſſer freud vnnd GOTTES lob. Jud. 13.

LXXI. OF THE GOOD AND THE BAD. Psalm i.

1° Dauid inspiret vuith the spret of God, describyth the felicitits of man, he declared al so the destruction of the vngodly and infideles.

2° *David by the holy spirit speaking,*
Of the good man utters the happy beatitudes:
And of the bad man recites that he perishes.
For on evil doing he has set his desires.

3° Dauid spiritu DEI afflatus, Beatitudines iusti viri describit, Impiorum quo que & infidelium interitum prædicit.

Dauid auß dem Geiſt Gottes, lobt Gott mit Mund vnd Harpffen. Pſal. 1.

LXXII. DAVID'S CONDEMNATION OF THE WICKED. Psalm lii. (*Psalm* liii.)

1° The psalmist is angrye vuith the Ieuues and callith them fools vuhyche vngodly and vnfaytfully dc̃yeth Christ to be the treuue Messias and God, vuhyche vuas promysed in the lauue.

2° *Very fools are they (as the Psalmist wrote)*
Who in their hearts say that Jesus Christ
Is not Messiah;—David so much grieves for them,
That in many places he writes against them.

3° PSALTES contra Iudæos excandescit, ac eos qui CHRISTVM Messiam Deum in lege promissum infideliter, & impie abnegant, insipientes uocat.

Die leichtfertigen Toren ſprechen es iſt kein GOTT. Spal. 52

LXXIII. CHRIST ON THE RIGHT HAND OF GOD. Psalm cix. (cx.)

1° Christ sittyth ath the rigr-hand of his father, God the father gyuidh vnto his son a prey stly dignitye vuhyce shal euer in due for the benefice of his passion.

2° *Jesu Christ is sitting at the right hand of his Father,*
Who for recompence of his most cruel death
The dignity gives to him of the High Priest,
Who is without end, lasting & eternal.

3° CHRISTVS sedet ad dexteram patris, DEVS pater filio suo sacerdotalem dignitatem in æternum duraturam ex passionis præmio tradit.

Der HERR hat zu meinem HERREN geredt, Sitz zu meinen grechten, biß ich deine feind zu einem Schemel deiner füß mach. Spal. 109.

LXXIV. CHRIST'S LOVE FOR HIS CHURCH. Canticles i.

1° The incomprehensible mysteri of the loue vuhich Christ harbre touuard his spouus the chyrce, and agane, that the chyrche hath touuard Christ, is fully expressed.

2° *Solomon the King in the book of the Canticles*
Proposals of love to a loved one sets forth,
The love, running under words of mystery,
Of Christ towards the Church his espoused.

3° CHRISTI erga sponsam suam ecclesiam, ac rursum sponsa erga CHRISTVM incomprehensibilis amoris mysterium plenissimum exprimitur.

CHRISTI vnnd ſeiner Gespons, der Heiligen Kirchen, Geiſtlichen lieb bedeutung. Cant. 1.

LXXV. ISAIAH'S LAMENT FOR THE PEOPLE'S SINS. Isaiah i.

1° Isaias doth lament the syns of Ierusalem, the lord doth reiect by Isaias hys prophet, the

ceremonies of the Ieuues, vuherin they did put ther trust.

2° *Weeps & laments Isaiah the prophet,*
Of the Jewish people the great sins & vices,
Then God (through him) of the people rejects
The hypocrisy along with the sacrifice. (10)

3° Ingrata culpat Iudææ crimina gentis,
Et, DOMINVS dederit quot benefacta refert.
Respuit hinc gentis, quæ dantur, sacra prophanæ,
Et DOMINI pœnam tam properare monet.

Esaias der Prophet strafft das Volck Israel, verkündt jrer künfftigen schaden. Isa. 1.

LXXVI. ISAIAH'S VISION OF GOD'S GLORY. Isaiah vi.

1° Esaias doth se the glory of God and atknolegeth his sins. By the token and the vuord he obtanith remission of sins, and is sent vnto the Ieuues.

2° *Of God Isaiah is perceiving the glory,*
And of his sin he has the conviction,
Remission then follows after the offence,
The Angel touches him, & then pardon he receives.

3° Apparet Vati DOMINVS, mittitq; uocatum,
Vt populo infido tristia fata canat.
Indurat miseros DOMINI qui dogmata spernunt,
Vt pœnas capiat gens male sana suas.

Esaias sihet der HERREN auff einem hohen vnd Herrlichen Thron sitzen. Esa. 6.

LXXVII. THE SIGN TO HEZEKIAH. Isaiah xxxviii.

1° Ezechias is ded seyk. He receauitk a token of helth of the lord in his natiuitye.

2° *Hezekiah sick even unto death*
On the hour-dial had the sign of health.
Contrary to its course the sun goes back
By ten degrees from where it was fixed.

3° Morbus in afflicti grassatur corpora Regis,
Nunciat & mortis tempus adesse DEVS.
Flet Rex & lachrymans exorat numina sancta,
Et uitæ adduntur mox tria lustra nouæ.

Ezekias ward todt kranck, doch ſtreckt jhm Gott das ziel, zohe die Sonn zehen grad wider hinderſich. Eſa. 38.

LXXVIII. THE VISION OF EZEKIEL. Ezekiel i.

1° The visions of Ezechiel of the fouur bests, of the vuheyls of the thron, and the image vuhich sittyth vpon the thron.

2° *Ezekiel beholds in his vision*
God upon his throne with the four beasts,
The Eagle, the Ox, & the Man, & the Lion,
Wheels also to turn always are ready.

3° Vno quadruplicem cernit sub corpore uultum,
Taurus, homo, atq; ales, terrificusq; Leo est,
Inde rotas duplici coniunctas ordine binas,
Queis etiam ad motum spiritus almus inest.

Ezechielis erſcheinung, die allmechtigkeit Gottes. Ezech. 1.

LXXIX. THE PLAN OF THE CITY, A VISION. Ezekiel xl.

1° The restoryng of the citye and the temple is sheuued vnto Ezechiel the prophet in visions.

2° *Clearly shewn it is to him in contemplation*
Of his spirit, by vision most ample,
In the coming time, the restoration
Of the city & of the sovereign Temple.

LXXX. GOD'S GLORY IN THE TEMPLE. Ezekiel xliii.

1° Ezechiel doth se the glory of God entre in to the temple vuhiche it had forsaken: the mesures of the altar ar described.

2° *Then sees he afterwards, of the great God immortal.*
The high glory into that holy temple enter:
The length and the greatness of the altar
Comes he by measure to describe and to show. (10)

3° Qui Deus ante sui Templi sacra tecta reliquat,
Pacato hæc rursum corde reuersus adit.
Hos pariet fructus pura resipiscere mente,
Araq; quo ritu sanctificanda docet.

Dem Propheten wirdt inn einer erſcheinung gezeigt, wie der Altar gemacht ſol ſein zum Braundtopffer. Ezech. 43.

LXXXI. THE WATERS AROUND THE TEMPLE. Ezekiel xlvii.

1° Ezechiel seyth vuaters runnyng ouut of the temple, the costs and diuisions of the lande of promission, by the lord ar sheuued vnto the prophet.

2° *Around the temple Ezekiel sees waters running,*
And the confines of the land of promise;
Of the twelve tribes so excellent
Shown is to him the division. (10)

3° Quæ tribubus cedat terræ pars omnibus æquæ,
Principes & quæ sit portio iusta docet.
Nomina portarum, sanctæue quis ambitus Vrbis,
Quam colit unius gratia salua DEI.

Wie das Landt ſolt nach den Stämen Iſraels getheilt werden. Ezech. 48.

LXXXII. FAITH TRIED BY FIRE. Daniel iv. (iii.)

1° Sidrah, Misach and Abdenago ar casten in to a fornce of fyre, by cause the vuold not vuorshyppe the gelden image contrary vn to the kyngs decrit.

2° *The burning oven within, for the king so appoints,*
Shadrach, Meshach and Abed-nego are cast
Because they have not worshipped his image,
But God at last delivers his friends. (1)

3° Aurea adoratur mendato regis imago
Hebræi hanc spernunt corde decente uiri.
Excipit horum ardens fortissima corpora fornax
Illæsi flemmas sustinuere graues.

Danielis drey gſellen im feurigen Ofen erhalten, aber des Königs diener verbrennt das feur. Dan. 3.

LXXXIII. THE FOUR WINDS AND THE FOUR BEASTS. Daniel vii.

1° A vision of fouur bests is sheuued vnto Daniel. Tis vision is interpreted of four kyngdoms of the vuorld.

2° *The four winds Daniel beholds contending*
From their evil spirits breathing forth the worst things,
Beasts also up to the number of four,
Signifying of the world four empires.

3° Quatuor exponit terris hic regna futuri,
Secutus & illorum fata uicesq; docet.
Regnum quintum falso sub nomine CHRISTI,
Quod fortis franget comminuetq; Deus.

Danieln erſcheinen irer Thier, die irer Reich der Welt anzeigen. Dan. 7.

LXXXIV. THE BATTLE OF THE RAM AND THE HE-GOAT. Daniel viii.

1° Daniel seyth the fygthyng betuuen a ram and a gotbuke. The ynderstamdinh of the vision is declared vnto Daniel be the angel.

2° *He sees afterwards a mighty battle,*
Between a sheep and a he-goat all horned:
The angel speaking to him explains & relates
Whatever shall at the end come to pass.

3° Arietis inuicti confringit cornua fortis,
Hircus, & immanis prælia dura gerit.
Quatuor excrescunt dura de cornua fronte,
Quorum unum Antiochi facta prophana notat.

Ein Ander erſcheinung vnd geſicht die Daniel geſehen hat. Dan. 8.

LXXXV. PERSIA, GREECE, EGYPT, AND SYRIA. Dan. xi.

1° The prophecy of Daniel of the kyngs of the Persians, of the kyngdom of Grece, of Egy pte and the treuues of it, and the battele vuyth the kyngdom of Syria is prophecyed.

2° *Then doings he foretels of the Kings of Persia,*
Of Greece, Egypt, & of the Kings of Syria:
Prophesying many a different war,
In order to enlarge each one his sovereignty.

3° Persarum frangent Græcorum prælia regnum
Mox tamen illorum tristia fata docet:
Vt ferus Antiochus sanctam grassatur in urbem,
Sic Antichristus perdere multa solet.

Etliche offenbarung künfftiger ding. Dan. 11.

LXXXVI. SUSANNA, AND DANIEL'S JUDGMENT. Daniel xiii. (*Susanna* i. 45.)

1° The accusers of Susanna conuict of Daniel, ar put to exicution.

2° *By wrong extreme was Susanna accused*
By two old men, but with becoming reason
Doth Daniel, a young child, judge to death
The accusers, the accused being innocent.

3° Illicito castum Susannæ pectus amore
Tentatur, thalami seruat at illa fidem.
Insons damnatur, Daniel sed liberat illam,
Et cadit in molles pœna cruenta senes.

Die zwen falſchen Alten ankläger der Suſannen, werden an jr ſtatt gelödt. Dan. 13.

LXXXVII. BEL AND THE DRAGON. Daniel xiv. (*Bel & the Dragon.*)

1° Daniel for the distroying of Bel aud the Dra gon is casten in to the den of lions. Abacuc doth bring meat.

2° *The great dragon, with the idol Bel*
Were both destroyed. And for this deed was put
Daniel within the den unto the lions:
And there to nourish him Habakkuk is sent.

3° Belides pereunt infami morte, iubente
Rege, quod effictos composuere dolos.
Dissilit inde Draco, Danieli sæua leonum
Vis parcit, fortis quem cibat ipse Deus.

Daniel darumb das er den Abgott Bel vnnd Drachen zerstört, wirdt inn die Löwen grub geworffen, vom Haba cuc gespeiset. Dan. 14.

LXXXVIII. Hosea's Symbol of Idolatry. Hosea i.

1° Osee takyng a houue to vuyfe, doth syn gnyfi the Idolatrie of the peple.

2° *Hosea, a woman takes and marries*
Of life impure, & by her three children had:
So signifying the infamous idolatry
Of the Few-people, faithless to their God.

3° Iungere cum turpi Vates meretrice iubetur
Coniugium, de qua pignora nata uidet.
Nomina ponuntur fortunæ signa futuræ,
Principio pœnas, mox quoq; læta canit.

Oseas nimpt ein Hur, gewinnt Hurn kinder, anzeigen die Abgötterey des Volcks Israel. Ose. 1.

LXXXIX. Joel's Prophecy. Joel i.

1° Johel prophicieth the distruction of Ierusalem. He exortyth the preyste vnto prayer and fastyng for the calamitye vuhyche vuas at hand.

2° *Joel doth foretell of the destruction*
Of Jerusalem, and the priests doth supplicate
To give attendance to fasting & devotion
And prayer, filled with humility.

3° Hostis describit crudelia bella futuri,
Et quæ sint pœnæ semina iacta docet.
Deficient fruges, pecudes, arbustaq; pulchra,
Vna salus, DOMINVM, si uereamur, erit.

Joel weiſſagt dem Volck Iſrael, das all jhr Herrligkeit mit ſampt dem euſſerlichen GOTTES dienſt vndergehr vnd zerſtört ſol werden. Joe. 1.

XC. THE PROPHECY OF AMOS. Amos i.

1° Amos doth prophycit aganst Damasc, the Philistians, Tyrus, Idumia, and teh sons of Ammon.

2° *Against Damascus, the Philistines, Idumea,*
And against Tyre, with the sons of Ammon,
His prophecy Amos hath so sown
In brief to speak, & under discourse obscure.

3° Vicinis Domini prædicit gentibus iram.
Quantaq; sit narrat gratia lenta DEI
Fata Palæstinis, Syrijs, Tyrijsq; superbis,
Hinc & Idumæis Ammonidisq; canit.

Amos verkündet der Gewaltigen vnnd Volck, der zorn Gottes. Amos 1.

XCI. JONAH AND NINEVEH. Jonah i. ii. & iii.

1° Ionas is sent in to the city of Niniuem for to preche, he is punished by cause his pro-phycy vuas not fulfilled aganst Niniuem.

2° *Afflicted was Jonah by sudden tempest*
And sent over to Nineveh to preach,
Three days was he withinside a whale,
Then towards Nineveh he assays to go.

3° Displicuit querelo DOMINI clementia Vati,
Dum famæ metuit damna nocuia suæ.
Huic DEVS ostendit fruticis per damna ruentis
Quàm non sit iusti pectoris ille dolor.

Jonas wirdtt zornig, beklagt ſich ab Gott der bericht vnd ſtrafft jn. Jon. 4.

XCII. HABAKKUK'S COMPLAINING. Habakkuk i.

1° Habacuc carying potage and brede vnto the repers in the person of holi men doth godly complane, that misdoers doth persecute the rightus.

2° *Habakkuk the prophet bearing loaves*
To the reapers, & labourers of the fields,
Complains to God of whatever wrong is done
To the good people, by the wicked felons.

3° Sanctorum tristi decantat uoce querelas,
Quos premit immani perfida turba iugo.
Dulcia promittit DOMINVS solatia sanctis,
Impius Assyrias cernet adesse manus.

Habacuc beklagt ſich vor GOTT, der ſchalckheit des Volcks, trawet jnen die ſtraff Gottes. Habac. 1.

XCIII. ZACHARIAH WARNS TO REPENTANCE. Zachariah i.

1° Zachary doth monishe the peple that the shuld conuert them self vnto God, and es--keuu the Euel doyngs of ther for fathers.

2° *Zachariah all the people admonishes*
To turn themselves to the Lord, the mighty God,
And to avoid the dishonourable sin
Of their parents, when each one is a backslider.

3° Ni ueluti patres cupias trepidanda subire
Fata, tui caueas spernere iussa DEI.
Cernit equos uarios his binaq; cornua Vates,
Quæ populi signant fata peracta sui.

Zacharias ermanet vnd ſtraffet das volck vnd falſche Propheten, verkündet jnen im geſicht frölich ding. Zach. 1.

XCIV. SIGNS IN THE HEAVENS. 2 Maccabees v.

1° Vuhen Antiochus did prepare his secõd profection in to Egypt vuonder ful tokẽs vuas seyn in the aer at Ierusalem.

2° *Antiochus on the Jews making war,*
Above Jerusalem there were seen in the sky
Armed men, just as on earth they are armed,
Then taken was it by the Jews for a bad year.

3° Occupat heic patriæ crudelis mœnia Iason,
Et uisas cœli complet in urbe minas.

Wunderzeichen zu Jeruſalem am Himmel geſehen. 2 Mach. 5.

The Author.

WHEN *on these images of the living God*
Our thoughts we fix, and firmly hold in mind
His mighty power and works so marvellous,
Help in his goodness,—help in himself we find.
The future beams with wisdom for our guide,—
To study such philosophy we strive;
Within Christ's Church our willing souls abide,
The letter kills,—the spirit makes alive.

More than less.

NOTES.

(1)—LYONS' EDITIONS.

PAGE 33. The woodcuts from Holbein's Bible Figures were collected into a volume and published with a Latin text only at Lyons in 1538, the same year that marked, at the same place, the issue of his *Simulachres de la Mort.* It has been attempted to prove that the Bible Figures were not in any sense of Holbein's workmanship, but produced by Levinus de Witte, a painter of Ghent. The testimony, however, of the poet Nicholas Bourbon, given 1539 and repeated in 1547, is too absolute to admit of any other supposition except the one which attributes the drawing of the figures, their grouping together, and all their artistic effect, to Hans Holbein, the younger.

True it is they were known, circulated, and made use of before the above-named date, and for method of treatment some of them may be traced to the *Nuremberg Chronicle*, 1493, or even to the Catacombs of Rome. Die gantze Bibel, a folio printed at Zurich by Christoffel Froschouer in 1536, contains many illustrative woodcuts, of which a few are identical with those from Holbein; about twenty-seven are copied from him, and twenty-nine also copied, but reversed. In Storys and propheſis out of the holy ſcriptur, prepared at Louvain in 1535, and "prented in Andwarpe Anno XXXVI," there are not a few, at least twenty-five, of the woodcuts which had their origin in Holbein's designs for Bible

Prints. Also from his Figures for the Old Testament there are sixteen woodcuts in Coverdale's Byble, "prynted in the yeare of our Lord M.D.XXXV."

Thus Holbein's drawings of Bible Figures were in circulation and use anterior to what is generally, and not without propriety, named the EDITIO PRINCEPS.

I. "HISTORIARUM UETERIS INSTRVMENTI ICONES ad uiuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida earundem expositione." (The Trechsels' device and mottoes). "Lvgdvni svb scvto coloniensi. M.D.XXXVIII."

8vo Vol. 1.92 *decimetres* by 1.25; full pages 1.05 d. by .9; the device plates .6 d. by .87.

Reg. A—Miiij in 4 s. = 48 leaves or 96 pages. Quaritch's copy perfect in every respect,—a splendid volume.

Contents. A *verso*, "Franciscvs Frellaevs Christiano Lectori. S."; Aij—Miij *verso*, 92 plates of Bible Figures. On Miiij the colophon within a label, "Excvdebant Lvgdvni Melchior et Gaspar Trechsel Fratres, 1538." Miiij *verso* is blank.

The plates, 92 in number, are very fine, and evidently printed with much care. The subjects are the same with those in the Spanish edition of 1540, not comprising *two* in the editions of 1539 and 1547, namely, 2 Kings xii., *Nathan's reproof of David;* and Isaiæ i., *Isaiah deploring the sins of Jerusalem.* To each plate there is a Latin motto, but no other explanation of any kind. Latin contracts ã and ũ are used; and at Liiij, *Dan.* xiii., editions 1538 and 1540, both give "conijcitur."

II. "HISTORIARUM VETERIS TESTAMENTI ICONES, ad uiuum expressæ. *Vnà cum breui, sed quoad fieri potuit, dilucida earundem & Latina & Gallica expositione.*" (The Trechsels' device and mottoes). "Lvgdvni, svb scvto coloniensi. M.D.XXXIX."

Small 4to Vol. 1.57 d. by 1.18; or 6.18 inches by 4.64; full pages 1.33 d. by .88; device plates .6 d. by .87.

Reg. A—M in 4 s., N in 3 = 51 leaves, or 102 pages, unnumbered.

Contents. A *verso*, "Franciscvs Frellaevs Christiano Lectori. S."; Aij, "Nicol. Borbonii Vandoperani Poëtæ Lingonensis, Ad Lectorem Carmen"; A3, "Gilles Corrozet Aux Lecteurs," motto, "Plus que moins"; Aiiij—Nij, 94 Bible Figures, of great beauty; Niij, "Lautheur" (Gilles Corrozet) "Plus que moins." Niij *verso*, Colophon (within a label), "Excvdebant Lvgdvni Melchior et Gaspar Trechsel Fratres. 1539."

In this edition and in that of 1547 the Latin and French texts are essentially the same, but there are several various readings, especially in the French four-lined stanzas; thus:—

Ed. 1539. F. RVTH colligens spicas in agro Booz, inuenit gratiam coram eo. Collectas spicas defert ad Socrum.

Ruth ua aux champs les espics recueillir,
Au moins ce qui des moissonneurs restoit,
Alors Boos a qui le champ estoit
En grand doulceur uint la dame accueillir.

Ed. 1547. F. RVTH colligens spicas in agro Booz, inuenit gratiam coram eo. Collectasque spicas defert ad socrum.

Ruth ua aux champs pour le bled qui restoit
Aux moissonneurs, en espics recueillir,
Deuant Boos (à qui le champ estoit)
Grace trouua, qui la feit accueillir.

The two stanzas at the end of the volume bear the device of Gilles Corrozet, and we may therefore with considerable certainty adopt Brunet's conclusion, *Manuel*, iii. col. 252, "Les quatrains français placés au bas de chaque figure, sont aussi très-probablement l'ouvrage de Gilles Corrozet."

III. "HISTORIARVM VETERIS TESTAMENTI ICONES ad viuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida earundem & Latina & Gallica expositione." (Device of the Frellons, *crab and butterfly*; motto, "Matura") "Lugduni Sub scuto *Colonienſi*, apud Ioannem & Franciscum Frellonios fratres. M.D.XLIII."

Colophon, "Lugduni, Sub scuto Coloniĉsi, apud Io. & Franc. Frellonios, fratres, 1543."

Small 4to. There are 51 leaves, or 102 pages, unnumbered. The contents are exactly the same with those of the 1539 edition. The 94 *Icones* have each a Latin title, a reference to a passage of Scripture, a drawing or design, and a French stanza of four lines. An edition of the same plates, with a Spanish text, was issued the same year.

Douce's copy, in the Bodleian Library, B.B. 151, has the following note in manuscript of his writing :—

"Copies of the cuts in this book are;

"1. In a German bible p. at Zurich by Froschouer 1536, some of which have the mark √ on them.

"2. In a spurious edition of this 'Historiarum veteris testamenti Icones' printed at Paris for Pet Regnault 1544. 4to.

"3. In 'Biblia veteris testamenti et historiæ, artificiosis picturis effigiata' printed at Frankfort 1551 for Herman Gulferie. 12mo.

"4. In Christopher Van Sichem's Bible, they are all copied, but many with considerable variations, always for the worse.

"5. In the Louvain B. printed at Antwerp by Stelsius 1561. folio.* They are very closely and deceptively imitated."

On the whole the type in this edition of 1543 is superior to that of the 1547 edition, but there is great equality between the two in the plates. The text, however, of the French stanzas often differs; as to Job xxxviii. & xlii. :—

Ed. 1553. *Iob a de Dieu les propos entendus*
Et les secrets de ses œuures haultaines,
Et pour les biens qu'il auoit tous perdus
Augmente au double en richesses mondaines.

Ed. 1547 *c*. *Iob a de Dieu les propos entendus,*
Luy demonstrant par ses œuures haultaines
Sa grand iustice & au double rendus
Luy sont ses biens, & richesses mondaines.

IV. "ICONES HISTORIARVM VETERIS TESTAMENTI Ad viuum expressæ, extremâque diligentia emendatiores factæ, Gallicis in expositione homœoteleutis, ac versuum ordinibus (qui priùs turbari, ac impares) suo numero restitutis." (Device, crab and butterfly, motto "MATVRA.") "LVGDVNI, Apud Ioannem Frellonium, 1547." Colophon, "LVGDVNI, Excudebat Ioannes Frellonius, 1547." Small 4to.

The volume consists of 52 leaves, A—N in 4 s, or 104 pages, all unnumbered. There are 94 Bible Prints, and a print of the four Evangelists, "by a different hand," as Douce remarks; for "they do not offend in want of proportion as do Holbein's."

M. Edw. Tross, as quoted by Brunet (*Manuel*, iii. col. 253), says there are two kinds of copies of this book, with the French and Latin text, dated 1547, —"La première, dont les epreuves sont pâles, mais belles, a été tirée sur les bois originaux; la seconde, sous la méme date, l'a été sur des clichés." The differences however are, I think, too great and too numerous to be accounted for, except on the supposition that there are three kinds of copies, if not really three distinct editions by the same printer, at the same place, and in the same year; that the earliest has darker impressions and abounds in errors; that the second kind, of lighter hue and of greater correctness, was printed on discovery of the mistakes; and that the third, differing in type, in contractions, in stanzas, and in several other particulars, was really a fresh edition set up again after the type of the other two had been distributed. I will distinguish the three kinds by naming one, edition 1547 *a*, the other, edition 1547 *b*, and the third 1547 *c*.

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* As early as 1540 Stelsius had copied Holbein's Bible Figures with a Latin and Spanish text, "YMAGINES de las historias del viejo testamento, &c.," of which a notice is given, together with some photoliths of the plates, in our Illustrative Plates.—H. G.

Of 1547 *a* there is a very fine copy in the print-room of the British Museum; of 1547 *b* and 1547 *c* I have seen and examined at least five copies in the British Museum, the Bodleian Library, and in private hands. A copy of 1547 *b*, belonging to Mr. Joseph Thompson, of Wilmslow, near Manchester, is the one from which our fac-simile reprint has been taken; and a copy of 1547 *c* in the Emblem-book Collection of the late Joseph Brooks Yates, Esq., of Liverpool, is that from which we give variations in the Latin text and in the arrangement of the French stanzas. The two kinds, 1547 *a* and 1547 *b*, generally agree; but between them and edition 1547 *c* there are considerable variations and differences.

For instance, edition 1547 *a*, in the colophon, prints *LVGDVNI* in italic capitals; ed. 1547 *b* and ed. 1547 *c*, LVGDVNI in Roman capitals; ed. 1547 *a* places the plates, Nos. lvi & lvij, in wrong order, assigning that which represents *Solomon's sacrifice* to *David's service of Music*, and *David's service of Music* to *Solomon's sacrifice*; editions 1547 *b* and *c* put those plates in their right places; ed. 1547 *a* and ed. 1547 *b*, at No. 82, *Faith tried by fire*, Daniel iii., print the French stanza—

Sign. L 4 *verso*. *Au four ardant (car le Roy l'institue)*
Sidrach, Misach, Abdenago, sont mis.
Pource qu'ils n'ont adoré sa statue
Mais Dieu en fin deliure ses amis.

But ed. 1547 *c* gives the stanza in this way :—

Sign. L 4 *verso*. *Sidrach, Misach, Abdenago sont mis*
Au four ardant, car le roy l'institue,
Pour ce qu'ils n'ont adoré sa statue,
Mais Dieu en fin deliure ses amis.

		Eds. 1547 *a* & *b*.	Ed. 1547 *c*.
Sign. F 4 *v*. 2 Reg. xi, Pl. xlij		uxore dormiẽs	vxore dormiens
		baille une lettre	*baille une lêtre*
,, G 1, 2 Reg. xij ,, xliij		urbs Ammonitarũ	vrbs Ammonitarum
,, G 1 *v*. 2 Reg. xiiij ,, xliiij		Absalom à patre	Absalô a patre
,, G 2 *v*. 3 Reg. i ,, xlvi		dormientem	dormiêtem
		sans faict uicieux	*sans faict uieux*
,, G 3, 3 Reg. v ,, xlvij		ut gratulentur	ut gratulentur
		Salomoni	Salomoni
,, G 4 *v*. 4 Reg. ii ,, l		ab ursis	ab vrsis
		en l'air, dedans	*en l'air dedans*
,, H 3, 1 Paral. x ,, lv		caput uerô	caput verò
,, K 2, Ivdith x ,, lxix		uestimentis	vestimentis
,, K 3, Psalm i ,, lxxi		iusti uiri	iusti viri
,, L 3 *v*. Ezech. xliij ,, lxxx		ingrediente	ingredientem
,, M *v*. Daniel viij ,, lxxxiiij		Daniel uidet	Daniel videt.

With Brunet's words this long note may conclude :—"Le nombre des pages est le même dans les deux (*trois*) tirages, mais on remarque dans leur texte beaucoup d'autres variantes que celles que nous venons de signaler."

N.B. From the same plates a Spanish version was issued in 1549, in small 4to, pages 204, by John Frellon. The French stanzas were omitted, and their place supplied "en lengua castellana."

It is not necessary here to mention any later reprints of the original work,

(2)—FRANKFORT EDITION, 1551.

Page 33. This edition is referred to in a manuscript remark by Douce in his copy of the *Icones* of Holbein, ed. 1543. The title is set within an ornamental border, having at the foot the scene of the Saviour's birth.

"BIBLIA VETERIS TESTAMENTI et Historiæ Artificiosis picturis effigiata. BIBLISCHE Historien Kunstlich Fürgemalet. Franc. Apud Hermannum Gulffericum. Anno M.D.LI."

Colophon, "Gedruckt zu Franckfurt am Mayn durch Hermann Gülffericen." An heraldic plate with vengeance both on helmet and shield.

Small 4to Vol. 1.53 decimetres by .94; or 6.02 inches by 3.7; full pages 1.15 d. by .7; figure plates .6 d. by .7.

Reg. A—I in 8 s. = 72 leaves, or 144 pages.

The Bible Prints are 139, and include all Holbein's *Icones*, except three or four. Each plate is preceded by a Latin title, usually by Latin stanzas, with a reference to the passage of the Scriptures; below the print there is the same passage in German.

In his copy Douce has written "the designs by Hans Brosamer; many borrowed from the *Icones veteris Testamenti* of Holbein. Heinekin, iii. 373, mentions a prior edition, p. at Leyden 1547." He also names "an edition Francof. 1557, 120, with two or three cuts substituted for some in the former editions that were perhaps lost."

Also bound up with the above BIBLIA;

1. "NOVI TESTAMENTI, Iesv Christi Historia effigiata vna cum alijs quibusdam Iconibus." (Print, the Crucifixion and Christ teaching.) "Das New Teſtament vnd Hiſtoria Chriſti fürgebildet. Franc. Apud Herm. Gulffericum."

Colophon, the same heraldic plate; motto, "Christus in nouissimo die iudicaturus uiuos & mortuos."

Reg. A—G in 8s. = 56 leaves; or 112 pages, unnumbered. The plates are 108, with Latin titles and German texts.

2. "APOCALYPSIS S. Ioannis." (Device, the vision of Christ to S. John.) "Die Offenbarung S. Johannis. Francofvrti Excudebat Hermannus Gulffericus 1551."

Reg. Aa8—Bb6 = 14 leaves, or 28 pages, bearing 26 prints, each with a Latin text above and the German below.

(3)—FRELLON.

Pages 1 and 34. John Frellon, whose name appears on the title-page of Holbein's *Icones*, ed. 1547, and Francis Frellon, who, as Franciscus Frellæus, addresses a Salutation to the Christian reader in the *editio princeps*, 1538, were printers in Lyons from 1530 to 1570. According to the *Biographie Universelle*, vol. xvi., ed. 1816, they acquired celebrity by the correctness of their editions. It has been said that they assumed a *frelon*, i.e. a hornet, as their device; but *Les Images de la Mort*, ed. 1547, and *Icones Hist. Vet. Test.*, 1547, both bear the device which of old belonged to the Emperor Augustus, the crab and butterfly, with the motto restricted to the single word MATVRA, *hasten.*

Nicolas Bourbon addresses one of his poems, *Nugæ*, vii. 167, "*Johanni et Francisco Frellæis germanis fratribus;*" from which it has been hastily concluded that they were of German race; but *germanis* properly denotes, here, brothers by the same father. John was the elder, and though said to have died in 1559, his name appears in Pliny's *Natural History* in 1561. Francis, the younger brother, survived several years.

Disgusted by his disputes with the medical faculty of Paris, the famous Michael Servetus, in 1536 came to Lyons, and dwelt some time with the Frellons as corrector of the press; but after removing to Charlieu, on the invitation of the Archbishop of Vienne, in Dauphiny, he settled in that city. John Frellon was the friend both of Servetus and of Calvin, and was the medium of their communication; and when in 1553 Servetus printed at Vienne his now rare

work, *Christianismi Restitutio*, John Frellon undertook to send copies of it to Frankfort. This chiefly was the writing for which the author suffered at Geneva a most cruel and horrible death.

An edition of the *Nouveau Testament*, 1553, 12mo, was one of the most remarkable books which the Frellons published, and it is sought for because of the oddity of some of the engravings; for instance, in our Lord's temptation the great adversary with cloven feet is attired in the habit of a monk; but it was an age in which similar strange devices found encouragement.

(4)—NICOLAS BOURBON—

Page 35—The poet, as he is named, was born at Vancleuvre in 1503, and died some time after 1550. By great effort, from the condition of a blacksmith, which he celebrates in his poem *Ferraria*, the Forge, he rendered himself of so much note for his acquaintance with literature, and especially for his knowledge of the Greek language, that Margaret, queen of Navarre, entrusted to his care the education of Jeanne d'Albret, her daughter, the mother of Henry IV. He published several works connected with education, but devoted himself chiefly to Latin poetry, in which he composed his *Nugæ*, or Trifles, first printed at Paris in 1533. The editions of Lyons in 1538 and of Bâle, 1540, are much more ample, and bear the title, "*Nugarum libri octo.*" Opinions differ much as to the worth of his Latin verses. He was a favourite with Francis I.; Erasmus and Paulus Jovius esteemed him, but Scaliger declares him to be a poet without name and without consideration; yet in 1685 his poems were reprinted in 2 vols. 4to, "ad usum Delphini." The epigram of Joachim du Bellay on his *Nugæ* is very smart:—

"Paule, tuum inscribis Nugarum nomine librum;
In toto libro nil melius titulo."

i. e. The title of *Trifles* for thy book thou dost claim;
In the whole book there is nothing better than the name.

Bourbon, however, had some just appreciation of good poetry, else he would not have so much admired Buchanan's *Paraphrase of the Psalms*, nor have said that he would rather have been the author than to have been appointed archbishop of Paris.

(5)—THE COAN.

Page 35. Apelles was so named by Ovid and Pliny, because they supposed him to have been a native of Cos, an island of the Cyclades. Apelles flourished between 352 B. C. and 308; Parrhasius about 399 B. C.; and Zeuxis about 410 B. C.; so that it was very convenient for the poet Borbonius to have an elysium in which to represent them conversing and sorrowing together.

(6)—GILES CORROZET.

Page 37. It is the same Giles Corrozet, printer-bookseller and author, of Paris, who in 1547 placed on the title-page of his books the pretty though punning device of a rose *within* a heart, *Cor-rosa*, and to whom some have attributed the French stanzas to Holbein's *Figures of Death*. After a very successful life, which began at Paris January 4, 1510, he died there July 4, 1568, and at his wish was interred by the side of his wife, with whom he had always lived in perfect union.

In his youth he had scarcely received even the rudiments of education; but we are told "he was able to repair lost time, and learned, without a master, history, geography, Latin, Italian, and Spanish. He had a talent for French poetry, and his tale of the *Compte du Rossignol*, in 1546, would not have been disavowed by the best poets of his age." His works, including translations, are nearly forty in number, and several of them of considerable labour. We will mention only those which have a connection with Emblem literature.

1. "HECATOMGRAPHIE, C'est à dire les descriptions de cent figures & hystoires, contenantes plusieurs Appophtegmes, Prouerbes, Sẽtẽces & dictz tant des Anciens que des modernes. On les vend à Paris, par Denys Ianot, Librarire & Imprimeur, &c. 1540." 8vo, leaves 108.

The authorship is fixed by the *Plus que moins*, Corrozet's well-known device, at the end of his lines—"Avx bons espritz & amateurs des lettres." The devices are all set in beautiful borders, which are the same with those in La Perriere's *Theatre des bons Engins*, 1539, also published by Denys Ianot.

2. "LES FABLES du tres ancien Esope phrigien, en rythme françoise auec leurs arguments." Paris, 1542, in 16mo.

The edition of 1544, in small 8vo, "De l'imprimerie de Denys Ianot, Imprimeur du roy en langue françoise," shows that the authorship is in Corrozet. The woodcuts cause this work to be sought for.

3. "LE TABLEAU DE CEBES de Thebes, ancien philosophe, & disciple de Socrates : Auquel est paincte de ses couleurs la uraye ymage de la uie humaine, & quelle uoye l'homme doit elire, pour peruenir à uertu & perfaicte science. Premieremẽt escript en Grec, & maintenant expose en Ryme Françoyse (par Gilles Corrozet). Auec Priuilege du Roy pour cinqu-ans 1543, A Paris, On les uend en la grand salle du Palais en la boutique de Gilles Corrozet."

Colophon, above Corrozet's punning device of a *rose* within a *heart* :—"Fin du Tableau de Cebes de Thebes, de la Volupté vaincue, & des Emblemes. Imprimé nouuellement à Paris, par Denys Ianot imprimeur du Roy en langue frãçoise. 1543."

The volume is a 12mo of 64 leaves, though by passing from lvi to lxij, numbered I—lxix. It consists of three parts, each with its appropriate devices. PART I.—"*Le Tableau de Cebes de Thebes*," with 12 plates, the last motto, "*Plus que moins*," fol. v—xl. PART II.—"*Volupté vaincue*," with *one* plate, fol. xl *verso*—xlviij. PART III.—"*Emblemes*," with 15 plates, fol. xlix—lxiv. It is a work in French verse, and of considerable rarity. Some of the woodcuts are pretty, and nearly all well illustrate their subjects.

4. "LA TAPISSERIE DE L'EGLISE chrestienne & catholique : en laquelle sont depainctes la Natiuite, Vie, Passion, Mort & Resurrection de notre Sauueur & Redempteur Jesu Christ. Auec vn huictain soubz chacune hystoire pour l'intelligence d'icelle. A Paris, de l'imprimerie d'Est. Groulleau. 1549." 16mo.

For colophon, the motto *Plus que moins*, and Denys Ianot's printer's mark, bearing his motto, *Nul ne s'y fyve*, and also *Patere, aut abstine.*

The volume contains 104 leaves and 180 woodcuts, and is a work of rarity.

5. "HISTORIARUM Veteris Testamenti icones ad vivum expressæ, Auec une brefue exposition sur chascunes hystoires : nouuellement translate de latin en francoys (par Gilles Corrozet). *Paris, veufue de Guil. Le Bret.* ou *Nic. Buffet*, 1550, in 16."

(7)—ENGLISH VERSION, 1549.

Page 39. From the Douce Collection, T. 240, in the Bodleian Library, we take the full title of the work.

"THE IMAGES OF THE OLD TESTAMENT, Lately expressed, set forthe in Ynglishe and Frenche, vuith a playn and brief exposition." (Frellon's device.) "Printed at Lyons, by Iohan Frellon, the yere of our lord god, 1549." Small 4to, pages 104.

Colophon, the printer's device within a circle, the motto MATVRA.

The blocks for the plates, including those of the evangelists, are the same as those which were used in the edition of 1547, and reproduced in our fac-simile reprint. The other contents of the English version are also the same, except that the Latin titles of the subjects have been omitted, and English titles put in their place. There are differences between the two editions in the spelling of several words in the French stanzas.

The English is of a most peculiar strangeness, to be matched only by "*Storys and prophesis*," 12mo, 1535, "prentyd in Andwarpe," or by "*Stamm Buch*," 8vo, 1619, issued at "Franckfurt-am Mayn," in Latin, Spanish, Italian, German, English, and Flemish.

(8)—CREATION. GENESIS I.

Page 39. In Holbein's *Icones* there are no titles, except the Latin descriptions above the prints: but a number and a title have been prefixed to each subject for the sake of convenient reference.

The *Creation of Eve* is treated by several artists according to the same traditionary type handed down from the fifteenth century. It is in the *Nuremberg Chronicle*, 1493; in Coverdale's *Bible* and in *Storys & prophesis*, 1535; in the Zurich *Bibel*, 1536; in the *opus singulare* on the Old and New Testament by Velmatius, 1538; in Bernard Salomon's *Bible Prints*, 1553; in Maraffi's *Figvre del vecchio Testamento*,

1554; Jost Amman's *Biblische Figuren*, 1564; and Stimmer's *Figuren Bibliscler Historien*, 1576. Henry Aldegrever, however, a celebrated disciple of Albert Dürer, and very prolific of Bible Prints, about 1540 put forth a very fine representation of Eve's Creation, in which from Adam, in deep sleep, the Creator is pictured literally taking a rib and grasping it in the left hand, the right hand with the action of command accompanying the omnific word.

The same traditionary type prevails too in the designs by various painters of the earlier scenes of Bible History; the Temptation, the Expulsion, and the Curse, have very much of the same character, as if authority prescribed a similar method of design, to depart from which would be profanity.

(9)—THE MINISTRY OF MUSIC.

Page 62. In the earlier 1547 *a* edition, by John Frellon, the *Icones* lvi. and lvii. are misplaced, as we have before observed, at p. 84; but in the later 1547 *b* and *c* editions, they are set right. The misplacing of the *Icones* named is not, however, the only difference, and variations in the text of the French stanzas, as we have shown pp. 84—86, point to not less than three impressions or editions at Lyons, 1547 *a*, 1547 *b*, and 1547 *c*.

(10)—VARIATIONS IN THE TEXT.

Pages 71 and 73. Among other variations of text in the Lyons editions, 1547 *a*, 1547 *b*, and 1547 *c*, already noticed, pp. 84—86, the editions 1547 *b* and 1547 *c* present the following:—

At Sign. L, Isaiah i. (Plate lxxv. Trans. p. 71).

1547 *b* reads *Plourant, lamente Isaie prophete*
Du peuple Iuif les grands pechez, & uices
Puis Dieu (par luy) de ce peuple reietle
L'hypocrisie auec leurs sacrifices.

1547 *c* reads *Du peuple Iuif les grands pechez & uices*
Pleure & lamente Isaie prophete,
Puis Dieu (par luy) de ce peuple reiecte
L'hypocrisie auec leurs sacrifices.

At Sign. L 3 *verso*, Ezech. xliii. (Plate lxxx. Trans. p. 72).

1547 *b* reads *Et la longueur, & largeur de l'autel,*
Vient par mesure à descrire, & monstrer.

1547 *c* reads *Apres descript & s'efforce a monstrer,*
La longitude & grandeur de l'autel.

At Sign. L 4, Ezech. xlvii. (Plate lxxxi. Trans. p. 73).

1547 *b* reads *Ezechiel uoit du temple eaux coulantes,*
Et les confins de la promission,
Des doute aussi lignees excellentes
Monstrée à luy est la diuision.

1547 *c* reads *Au tour du temple il uoid eaux demourantes,*
De l'orient uers le midi courantes:
Puis des Tribus uoid la diuision
Dans le pays dict de promission.

There are many minor differences between ed. 1547 *b* and ed. 1547 *c*; but these are the greatest. Such variations justify the conclusion that within the year 1547 Holbein's Bible Fgures had been once, if not twice, reprinted by John Frellon.

Had it been required or desirable, many additions might have been made to the foregoing notes, and on variations of the text between the EDITIO PRINCEPS of 1538, and the intervening editions down to 1547 and 1551. Such additions might be curious, as pointing out how a work may remain essentially the same in its features and in its facts, and narratives, whether of prose or of verse, and yet may have undergone a great number of alterations, amendments, and corrections.

And if these take place in a printed book within the short space of thirteen years, from 1538 to 1551, how much more likely to prevail when an author himself rewrote or revised his manuscript. The argument therefore against

the genuineness and authenticity of a work is by no means so conclusive as it has been imagined to be, because of variations appearing in different transcripts and reprints. The French verses of Giles Corrozet to the Bible Figures had been revised; to the edition of 1538 two plates had been added, *Nathan's Reproof of David*, and *Isaiah lamenting the Sins of Jerusalem;* one Latin text had been discarded and another substituted; Spanish stanzas had supplanted French, and Latin verse been united to German prose; yet the book is really the same book, identical in its subjects amid all this diversity, and in the method of treatment. Rash would the critic be who for such reasons declared the book unworthy of reception, and that the Bible Figures were not Holbein's invention.

From these facts it is not the Editor's part to draw a moral,—yet they apply to not a few of the questions which involve the rejection of authorities because of discrepancies, additions, and variations.

PHOTO-LITHOGRAPHIC PLATES

ILLUSTRATIVE OF

HOLBEIN'S HISTORICAL FIGURES

OF THE OLD TESTAMENT,

WITH SOME ACCOUNT OF THEIR SOURCES.

NOTE.

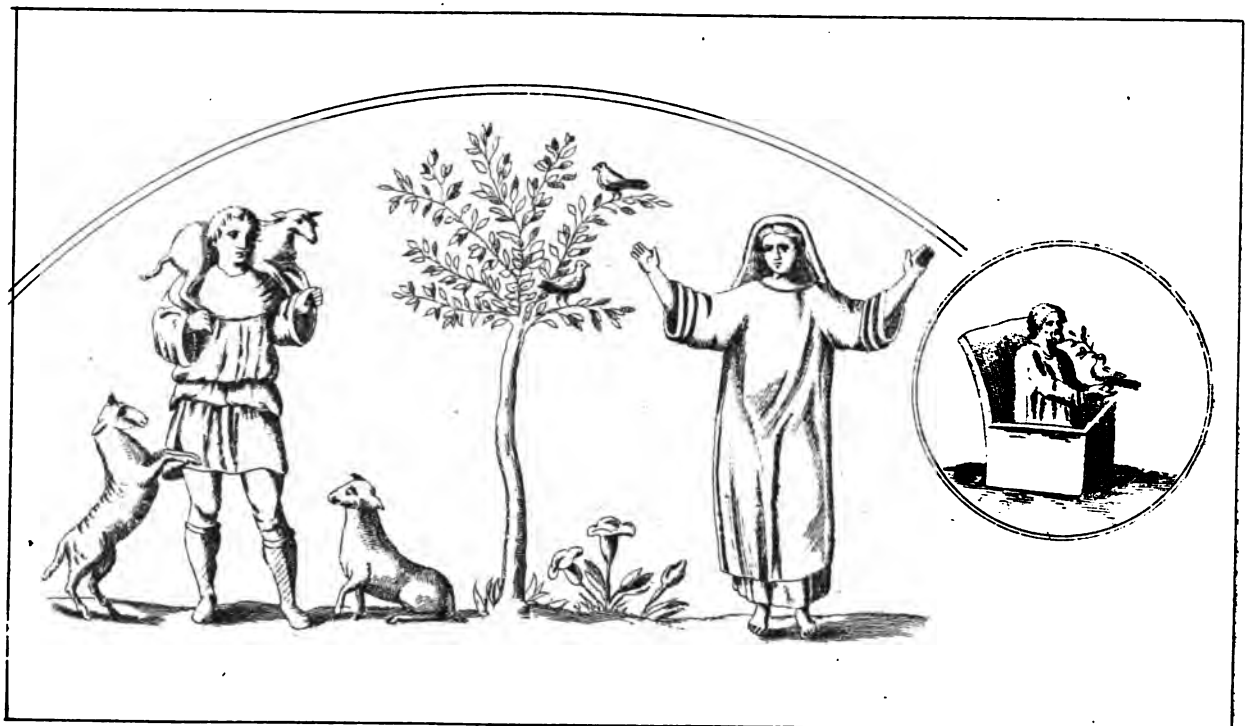
THE *Subjects and Sources of the following Photo-lithographic Plates will be given at the end of the volume in a special Table or Index. The paging of them will follow in due order*, 97, 98, *&c., and Explanations will succeed to the Plates. These will show a great variety of style in the treatment of Bible Figures in and about Holbein's time.*

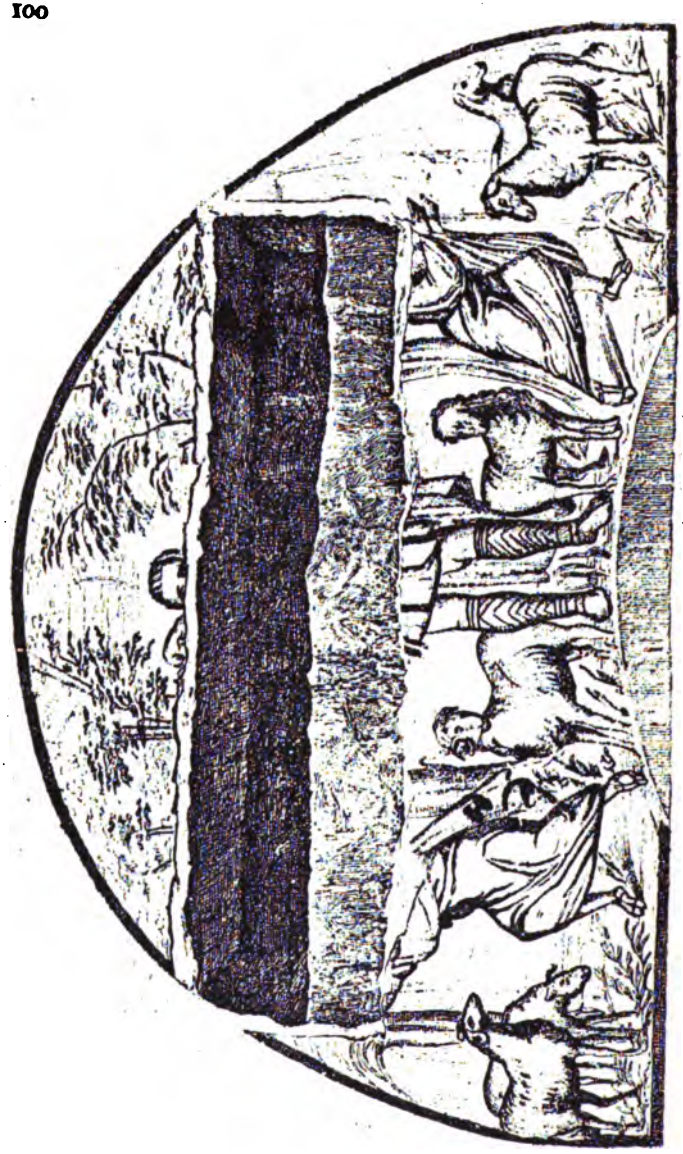




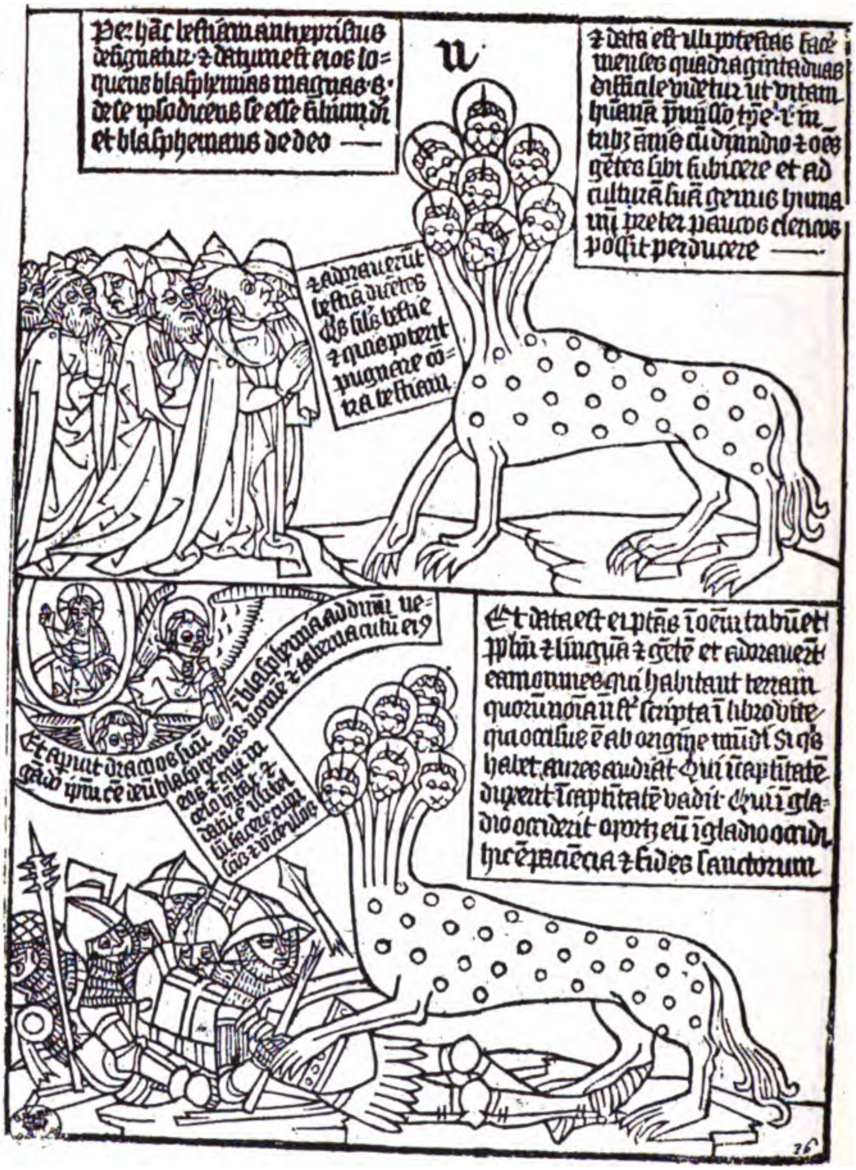
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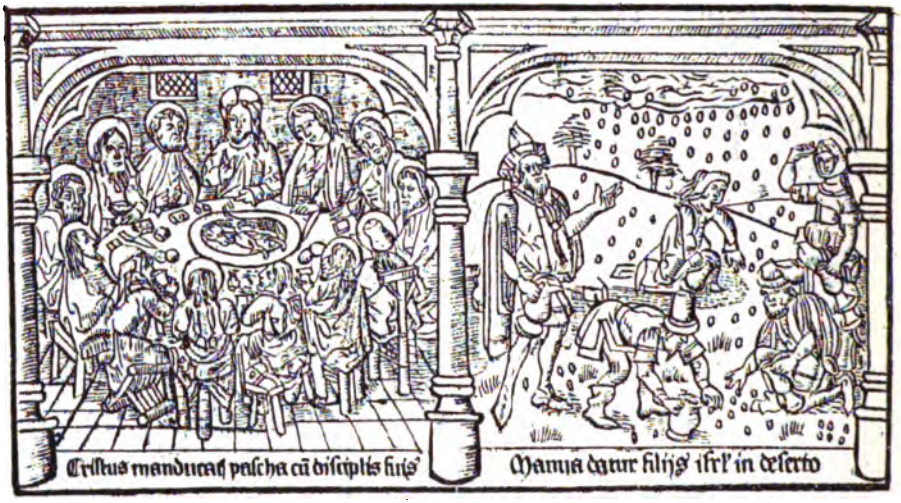





Jesses dy
Dauid
Ave virgo concipiet et pariet filiu
Ave gratia plena dns
Ecce ancilla dni
Ve qui pera vim pdit
Ve Rore madet de cel
Ave virgo singularis
Ave gratia plena dns
Ecce ancilla dni


Per hāc bestiā antichristus
designatur · & datum est eis lo=
quens blasphemias magnas · s ·
de se ipso dicens se esse filium dei
et blasphemans de deo


Speculum
humane ſaluacionis.
E
G
Editio prime ve-
tuſtatis tentamen artis impreſ-
ſorie abſque loco et anno. Sed cir-
ca annum M. CCCC.XXX. Im-
preſſa.



Ꝑ pcedēt audiuimus de palmarum die
Cōm audiamus de cena i sacramento celebrie
Ꝓpropiquāt tpe q̄ ꝯs voluit subire passiōē
decreuit ꝑ mēmoriale ꝑpetuo imbuere fideliū cor
Vt a nobis tam dilectissima dilectionis ostēsio rec
Planius ipi⁹ nos certum nobis in ebrī dereq̄t
Illud olim in manna celi fuit prefiguratum
Qđ filijs israhel in deserto erat donatum
Magnā dilectionem dns iudeis videt exhibuisse
Ꝙz i fontes magis ꝓfundos noli contulisse
Deditq̄ iudeis panē manna licz ingalē z malē
Nobis dare nō dubitq̄ panem sup substāle z celestē
Manna dicebat⁹ panis celi nūcp in finib⁹ i celo vo
Ꝙz creatū finit i aere sine i celo accreo
Ꝯs saluator nr̄ ē panis ver⁹ z vnus?
Quid de celo vero celestis sterit? ē nr̄ cibus
Iudeis ergo dr̄ solū mō figuraz vel panis erubuit
Nobis aut figurā q̄ veritatem dei pannis ostendit
Nolebāt q̄ mā in hiemis i mānā figurā cernoscēdā
Que i secra ecclesia sp̄ veracit⁹ celebratur
Manna celi valde mirabil nature ee videbat
Quia i radio solis dissolui ebat⁹ ad ignē ferebat⁹
Ira cudentia i cordibz vas nō scidit z rumpebat⁹
In cordibꝰ ignitis ꝑdurare z abcedere nescit
Misi est fumum ex ea in diē dānatione
Mart. xviii° capto

Boni aut ad diminam z ꝑpetuā glorificationem
Cuiꝰ desiderabāt manna dicebat sil'z nos ecclie
p qđ immūdiciis ei cupiditas sil' offerēbat
Manna cuiꝰ albū z ad modū minis rādidum
p qđ immūdi cōtēnēs dr̄ hre cor puz z mūdum
Manna hēbat in se oē delectamētū ubi celestis
Ꝙz cupiditas hre i se oē delectamētū ubi celestis
dulcamentū nō sentit i sacramenti mastica
Ꝙz i scis meditacionibz z celestiū ꝓphacie
gust? mane i oēz saporem sicuti volebat quidā
Ꝙz dulcedi ꝑpi nulli? sapor h? mūdi assimilat
Quis de hac dulce die semel gustaret
De delectamētum h? sēl ad mehulā repunaret
Petr? de hac dulcedine i monte tabor gustabat
Stati ibi tabernacla facē z sup manē affectabat
Precipit⁹ moyses ꝙlo ut man aū sol' ortū ceret
et singuli p illo die sibi vnū gomor colligerent
Colligit⁹ miraculose q̄ viātores q̄ pl' colligerāt
Cū ad ꝓpria rediberāt nō pl? gomor habuerunt
Sic z illi q̄ ad plenā mēsē colligē nō potuerūt
Cū ad ꝓpria redierēt plenā mensā munerunt
Sic cōmilitās q̄ plures hostias recepit
Nō pl? he q̄ ille q̄ trā vnū accipit
Sil'r z illi qui pridiē hostie sup fuerunt
Nō hī mis q̄ illi q̄ integrā ul' plēs sup fuerunt
Exodi xvi° capto



Cena est dñi signãta cuius ī agno paschali
q̃ fiã q̃nta pascriẽ a vitijs soluebãt mãducata
hãc agnũ dominus p̃mo p̃cepit filijs isr̃l mãducãe
Qn decreuit eos de egyptiaca seruitute liberare
Ita xps sacramentum cubaillie p̃mũ tue ãtiquit
Qũ nos de diabolica pñtẽ eripe voluit
Q̃ filijs isr̃l agnũ paschalem manducabant
Succincti cũ baculis ī manib⁹ tẽbãt & calciabãt
ita discũbẽtes succincti esse p̃ meritũ & corpis castitatẽ
Et tenẽtes baculos ī manibus p̃ rectã fidei firmitatẽ
Debitũ enim erãt stare ī bona vita q̃ ichoanuerũt
Et nõ se iterũ reponere ī humana q̃ ia surrexerãt
Agn⁹ enī edebat cũ lactulis agnibus q̃ sũt eames
Et nos dñm? corp⁹ dñi cũ aĩo nr̃o debemus
q̃ nr̃o debẽt agnum paschalẽ triũphãt pedes caritate
Et q̃d p̃ pedes nisi sacre scripture doctrina designãt
Calcatos ergo pedes suos calciare tenemur
Cauendo ne desiderijs eoꝝ sordes ei⁹ maculemur
Agn⁹ paschal non fuit coctꝰ nisi igne
ei quibus dr̃? est ignitus celitus nõ mãducãs digne
Xps cubaillia sit spẽ pasc & vini donatus
Hoc oli melchisedech sacerdos & rex figurauit
quos ergo rex ī q̃ abrahã hostibus debellatis
et mlta spolia & loth cũ mlte capta adduxit
Abrahã ait cũ suis ipse illesus fuit

Exodi xvi capto

Et panibus cũ cepis ad ppia reuertebat
occurrit ei melchisedech officens panẽ & vinũ
In quo figurabat hoc sacramentũ dominum
Melchisedech enim rex & sacerdos dei altissimi
Et genebat signũ domini nr̃i ihũ xpi
Xps enī est rex qui omnia regna creauit
Ipse est sacerdos q̃ primam missam celebrauit
Melchisedech ex & sacerdos panẽ & vinũ obtulit
Xpc sub spẽ panis & vini hoc sacramentũ instituit
q̃ pp sacerdos sec̃z ordinem melchisedech appellat
qa hoc sacramentũ oblatõe melchisedech p̃figurabat
Melchisedech erat sacerdos & eiusdẽ patriarche regis
Inq⁹ pulchre p̃figurabat dignitas sacerdotalis
Sacerdotes et pãi dei principes regales
qa i dignitate excellũt oẽs principes ipiales
Excellãt eciã pñtes oes patriarchas et phãs
Eciã cõdamnõ oes bruites angelicas
secretõres et i sacramenta celestia qui agni sacrificij
Nec patriarche nec phe olim sic potuerunt
Per mariã filiã dei olim sic incarnabatur
Nec sacerdotem sit sepi⁹ pedes carnẽ tilibãtur
Sacerdos agit pro sacramentũ dei? honore
cũ xps officium sui sacramenti dirigit? et ordinat
O deꝰ ihũ da nob⁹ ita sacramentũ tuũ venerari
Vt a te nũq̃ mentẽ ī ppetuum separari

Genesis xiiii capto

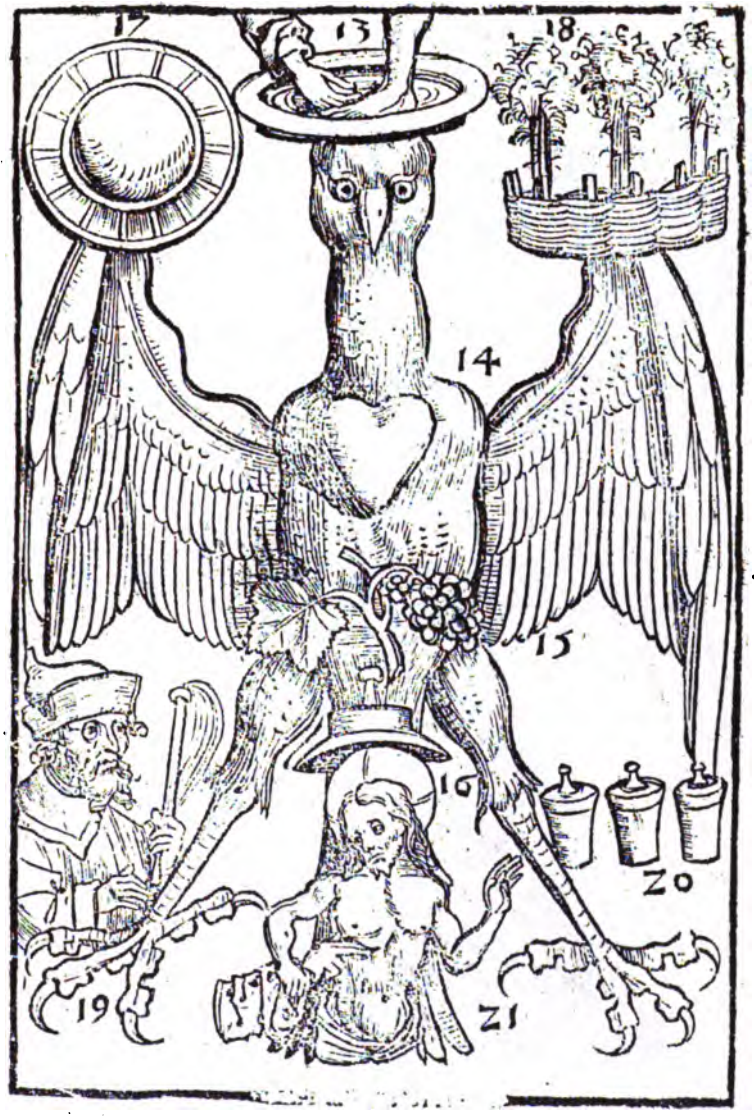

Egistrum
huius op-
ris libri co-
mentarium
cu figuris et ymagi-
bus ab initio mundi:









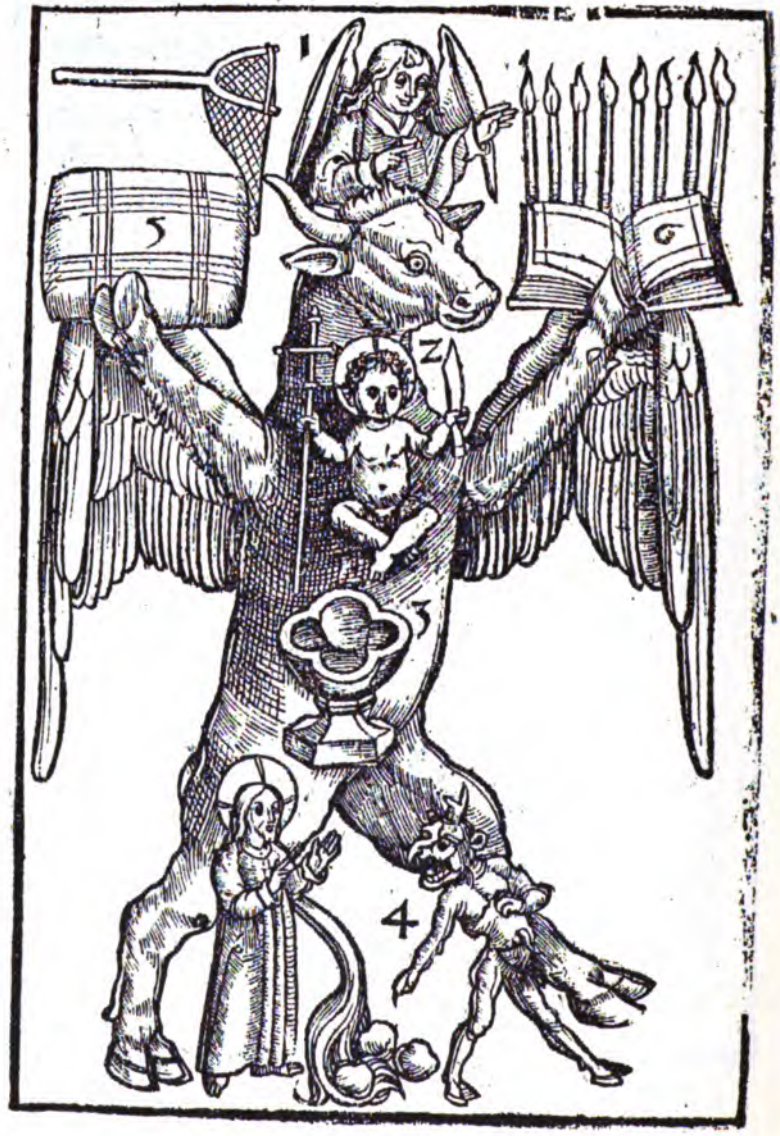

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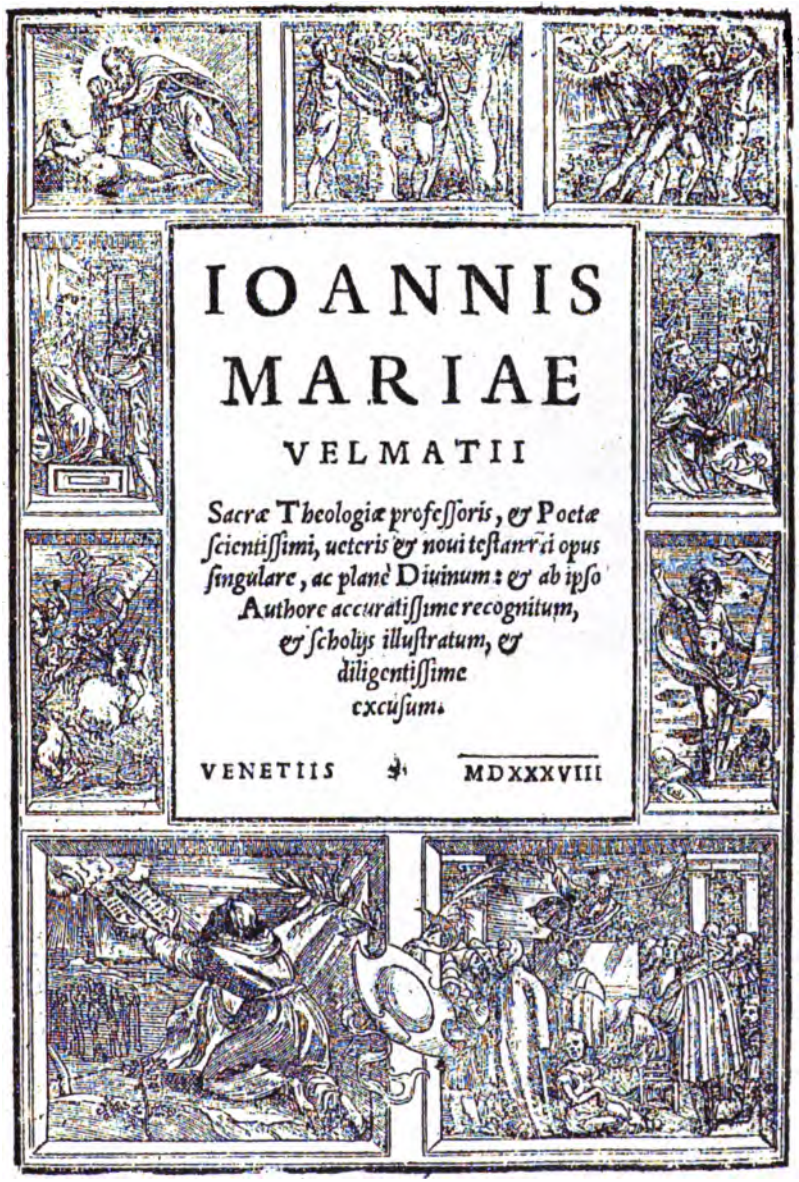
Tertia Marci imago



Victima ſi quondam hęc fuit & louis ille ſacerdos
114 Hanc igitur Lucę pingimus effigiem.



c



IOANNIS MARIAE VELMATII

Sacræ Theologiæ profeſſoris, & Poetæ ſcientiſſimi, ueteris & noui teſtamenti opus ſingulare, ac planè Diuinum: & ab ipſo Authore accuratiſſime recognitum, & ſcholijs illuſtratum, & diligentiſſime excuſum.

VENETIIS MDXXXVIII



ARGVMENTVM III.

Tertius ad lachrimas commiſſo errore parentes
Impellit: queritur q; parens cum coniuge primus,
Hæc eadem mœſtas depromit corde querellas,
Quos ferus aggreditur dæmon, ſe & ſeparat adam
A ſibi dilecta, paritur dolor, omnia narrat
Primæuc[a] conqueſtus humo ſic diſſona concors
Quæ prius amborum fuerat, de more, uoluntas,
Hi ſimul & cocunt: primo uiolantur & ortu,

a & Primæus homo oratius principem limum dixit ode. xi. primi carminum.



QVOS mundi exaltat fœlix fortuna fauemus,
Quos'q; præmit p̄mimus, fugimus: ſua uicta negamus.
Videre aſſiry medos in bella furentes.
Senſerunt diuinus item quæ protulit, armis
Expoſci babilon medo lapſura ſuperbo,
Eſſet[a] in interitu regis, dant terga tiranno,
Nocte furunt ciues magnæ babilonis, & orco
Sacrilegum miſere ducem: uino ergo ſepultus
Rex cadit: & multo lapſans in ſanguine fudit
Vitam indignantem, ca cas & fugit ad umbras,
Grandis enim ut[b] babilon natura fortis, & arte
Nil flumen miſero regi: nil mœnia proſunt.
Mœnia amica manus, turres ſincera uoluntas,
O' reges: quid tela iuuant? niſi dextra potentis

a ☞ Eſſet deeſt q.

b ☞ Vt quam.

BIBLIA

PICTVRIS ILLVSTRATA.

BREVES IN EADEM ANNOtationes, ex doctiſs. interpretationibus, & Hebræorum commentariis.

Interpretatio nominum Hebraicorum.

Index Epiſtolarum & Euangeliorum totius anni.



PARISIIS.

Ex officina Petri Regnault, ſub ſcuto Coloniẽſi in vico Iacobęo.

M. D. XL.



ad eum. [a]Qui extendens manum dexte
[a] Et. Iſrael ram, poſuit ſuper caput Ephraim iunio
ris fratris: ſiniſtram autem ſuper caput
Manaſſe qui maior natu erat, commu-
Heb, 11. d tans manus. ‖Benedixitq; Iacob Ioſeph
& ait, Deus in cuius conſpectu ambula
uerunt patres mei Abraham & Iſaac,
deus qui paſcit me ab adoleſcentia mea
vſque in præſentem diem, angelus qui
eruit me de cunctis malis benedicat
pueris illis: & inuocetur ſuper eos no-
men meum, nomina quoq; patrum meo
rum Abraha & Iſaac. & creſcant in mul
D titudinem ſuper terram. ¶Videns aut& Ioſeph quod poſuiſſet pater ſuus dexte
ram manum ſuper caput Ephraim, gra
uiter accepit: & apprehenſam ma-
nu patris leuare conatus eſt de capite
Ephraim, & tranſferre ſuper caput Ma
naſſe. Dixitque ad patrem, Non ita cō-
uenit pater: quia hic eſt primogenitus,
pone dexteram tuam ſuper caput eius.
Qui renuens ait, Scio fili mi ſcio: & iſte
quidem erit in populos & multiplicabi-
tur: ſed frater eius iunior, maior erit il-
lo, & ſemen illius creſcet in gentes. Be
nedixitq; eis in tempore illo, dicens,
[b] benedi- In te benedicetur Iſrael, atque [b] dicetur
cet. [c] di- Faciat tibi deus ſicut Ephraim & ſicut
cet. Manaſſe. Conſtituitq; Ephraim ante Ma
naſſen. ¶Et ait ad Ioſeph filium ſuum,
Ecce ego morior, & erit deus vobiſcum
reducetque vos ad terram patrum ve-
ſtrorum. Do tibi partem vnam extra
fratres tuos, quam tuli de manu Amor-
rhæi in gladio & arcu meo.

CAP. XLIX.

Iacob benedicit ſuis prædicit filiis ſuis quid euenturum ſit eis, Eligit ſibi ſepulturam. Moritur.

VOcauit autem Iacob filios ſuos, A
& ait eis, Congregamini, vt an-
nuntiem quæ ventura ſunt vo-
bis in diebus nouiſſimis. congre
gamini & audite filii Iacob, audite Iſra
el patrem veſtrum.
¶Ruben primogenitus meus, tu forti-
tudo mea & principium doloris mei: [a]
prior in donis, maior in imperio. Effu-
ſus es ſicut aqua: non creſcat: quia ‖ aſ-
cendiſti cubile patris tui, & maculaſti
ſtratum eius.
¶Simeon & Leui fratres: vaſa iniquita-
tis bellantia. In conſilium eorum non
veniat anima mea, & in cœtu illorum
non ſit gloria mea: quia ‖ in furore ſuo
occiderunt virum, & in voluntate ſua
ſuffoderunt murum. Maledictus furor
eorum, quia pertinax: & indignatio
eorum, quia dura: diuidam eos in Ia-
cob, & diſpergam eos in Iſrael.

[a] i. tu, ac
cepturæ
cras pri-
mogeni-
turam,
ſacerdo-
tium. &
regnum:
at non
proficies
&c.
[b] ſup, 35. b
[c] in terra
peregri-
nationis
ſuæ
ſup. 34. d



Liber Ruth.

CAP. I.

Elimelech mortuo apud Moabitas, Noemi reuertitur in Bethlehem cum Ruth vxore filii sui defuncti.

IN DIEBVS vnius iudicis, quando iudices præerãt, facta est fames in terra. ¶Abiitq; homo de Bethlehem Iuda, vt peregrinaretur in regione Moabitide cum vxore sua, ac duobus liberis. Ipse vocabatur Elimelech, & vxor eius Noemi: & duo filii alter Mahalon, & alter Chelion, Ephrathæi de Bethlehem Iuda. Ingressique regionem Moabitidem, morabantur ibi. Et mortuus Elimelech maritus Noemi, remansitq; ipsa cum duobus filiis. Qui acceperunt vxores Moabitidas, quarum vna vocabatur Orpha, altera Ruth. Manseruntque ibi decem annis, & ambo mortui sunt, Mahalõ videlicet & Chelion: remansit mulier orbata duobus liberis ac marito. ¶Et surrexit vt in patriã pergeret cum vtraq; nuru sua de regione Moabitide: audierat enim quòd respexisset dominus populum suum, & dedisset eis escas. Egressa est itaq; de loco peregrinationis suæ cum vtraque nuru: & iam in via reuertendi posita in terrã Iuda, dixit ad eas, Ite in domum matris vestræ, faciat vobiscum dominus misericordiam, sicut fecistis cum mortuis & mecũ. Det vobis inuenire requiem in domibus virorum, quos sortiturę estis. Et osculata eit eas. Quæ elcuata vŏcĕ, flere cœperunt, & dicere, Tecum pergemus ad populũ tuum. Quibus illa respondit, Reuertimini filiæ meæ, cur venitis mecũ? num vltrà habebo filios in vtero meo, vt vros ex me sperare possitis? Reuertimini filiæ meæ, & abite: iam enim senectute confecta sum, nec̃ apta vinculo coniugali, etiam si possem hac nocte concipere, & parere filios, si eos expectare velitis donec crescant, & annos pubertatis impleant, ante eritis vetulæ quàm nubatis. Nolite quæsõ filiæ meæ facere hoc: quia vestra angustia magis me premit, & egressa est manus domini contra me. Eleuata igitur voce, rursum flere cœperunt. Orpha osculata est socrũ ac reuersa est: Ruth adhæsit socrui sue. Cui dixit Noemi, En reuersa est cognata tua ad populũ suum, & ad deos suos, vade cum ea. Quæ respondit, Ne aduersus me cogas

cogere

te vt relinquã te & abeam: quocunque enim perrexeris, pergam: & vbi morata fueris, & ego pariter morabor. Populus tuus populus meus, & deus tuus deus meus. Quæ te terra mo



PSALM LII. 53.

¶In finem. 'pro' Mahalath intelligentia Dauid.

☞ Quales ſint infideles, vide Pſal. 13.

Dixit inſipiens in corde ſuo, Non eſt deus.
Corrupti ſunt & abominabiles facti ſunt in iniquitatibus: non eſt qui faciat bonum.
Deus de cælo proſpexit ſuper filios hominum: vt videat ſi eſt intelligens, aut requirens deum.
'computruerunt: 'etiã vno.
Omnes declinauerunt, 'ſimul inutiles facti ſunt; non eſt qui faciat bonum, non eſt 'vſque ad vnum'.
Nonne ſcient omnes qui operantur iniquitatem, qui deuorant plebem meam vt cibum panis?
deum non inuocauerunt: illic trepidauerunt timore vbi non erat timor,
caſtrametãtis contra te:
quoniam deus diſſipauit oſſa 'eorum qui hominibus placent': cõfuſi ſunt, quoniam deus ſpreuit eos.
Quis dabit ex Sion ſalutare Iſrael? cum conuerterit deus captiuitatem plebis ſuæ, exultabit Iacob, & lætabitur Iſrael.

PSALM LIII. 54.

¶In finem, in carminibus intelle-
2.Re.23.d ctus Dauid cum venissent Ziphæi, & dixiſſent ad Saul, Nonne Dauid abſconditus eſt apud nos?

☞ Inuocatio contra impios. Gratiarum actio.

Deus in nomine tuo ſalum me fac: & in 'virtute' tua iudica me.
'fortitudine
Deus exaudi orationem meam: auribus percipe verba oris mei.
Quoniam alieni inſurrexerunt aduerſum me, & fortes quæſierunt animã meam: & non propoſuerunt deũ ante conſpectum ſuum.*
Ecce enim deus adiuuat me: & dñs 'ſuſceptor eſt animæ meæ'.
*ſela.
'ſuſtẽtat me.
'Auerte' mala inimicis meis: & in veritate tua diſperde illos.
'Reddet
¶Voluntarie ſacrificabo tibi, & confitebor nomini tuo domine quoniam bonum eſt.
Quoniam ex omni tribulatione eripuiſti me: & ſuper inimicos meos 'deſpexit' oculus meus.
'vidit (ſub. vltionem)

PSALM LIIII. 55.

¶In finem, in carminibus intellectus Dauid.

☞ Chriſtus petit liberari ab inimicis. Fugiens Iudæos, orat contra eos. Conqueritur de Iuda domeſtico proditore. Exauditur. Solicitudo in deum reiicienda. Impiorum interitus.

nn iiii

ſi. 47. c. [a] tumbres tuas [b] turpitudinem

[c] rangi ſor des, [d] cõdolebit eũ [e] qui multos habet populos, [f] anteinu rale

[g] alligati [h] abſcondita: [i] munitio nẽ fortẽ ꝓpter inimicum,

ſticiis ſuiſ: [a] Ecce ego ad te dicit dñs exercituum: & reuelabo [b] pudenda tua [c] in facie tua, & oſtendam in gentibus [d] nuditatem [e] tuam, & regnis ignominiã tuã. [f] Et proiiciam ſuper te abominatiões, & cõtumelijs te afficiam, & põnã te [g] in exẽplũ. Et erit: omnis qui viderit te, refugiet à te, & dicet, Vaſtata eſt Nineue: quis [h] cõmouebit ſuper te caput? vnde quæram cõſolatorem tibi? [i] Nunquid melior es Alexandria [k] populorũ, q̃ habitat in fluminibus, aq̃ in circuitu eius [l] cumulus [m] diuitiæ, mare ei q̃ muri eius. Aethiopia fortitudo eius, & Aegyptus, & nõ eſt finis: Aphrica & Libyes fuerũt i auxilio tuo. Sed & ipſa i trãſmigrationẽ ducta eſt in captiuitatẽ: paruuli eius eliſi ſunt in capite oĩm viarũ, & ſuper inclytos eius miſerũt ſortẽ, & oẽs optimates eius [n] cõuincti ſunt in cõpedibus. Et tu ergo inebriaberis, & eris [o] deſpecta: & tu quæres [p] auxiliũ ab inimico. ¶ Oẽs munitiones tuæ ſicut ficus cũ groſſis fuiſti: ſi concuſſæ fuerint, cadent in os comedẽtis. Ecce ppli tuus mulieres in medio tui: inimicis tuis [q] ad aptionẽ [r] pandent portæ terræ tuæ, deuorabit ignis vectes tuos. Aquam ꝓpter obſidionẽ hauri tibi, [s] extrue munitiões tuas: intra in lutũ & calca, [t] ſubigens tene laterẽ. Ibi comedet te ignis: peribis gladio, deuorabit te: vt bruchus: cõgregare ergo vt bruchus, multiplicare vt locuſta. Plures feciſti negotiationes tuas, quàm ſtellæ cæli: bruchus [u] expãſus eſt, & auolauit. [x] Cuſtodes tui quaſi locuſtæ: & [y] paruli tui quaſi locuſtæ, ocuſtarũ q̃ cõſidũt in tepibus i die frigoris: ſol ortus eſt & auolauerũt, & nõ eſt cognitus locus earum vbi fuerint. Dormitauerãt paſtores tui rex Aſſur, [z] ſepelient principes tui: [aa] lati tauit? ppls tuus in mõtibus, & nõ eſt q cõgreget. Nõ eſt [bb] obſcura? cõtritio tua, [cc] peſſima? plaga tua: oẽs q̃ audierũt [dd] nomen tuũ, cõpreſſerũt manũ ſuper te: quia ſup quẽ nõ trãſiit malitia tua ſemper?

[k] aperient [l] fortifica [m] robora [n] fornacem [o] vel graſſatus [p] Domini [q] principes [r] quieſcẽt [s] ſortes [t] diſpũſtẽ [u] curata [x] firmata [y] id dici [z] de te, cõplauſerũt manus



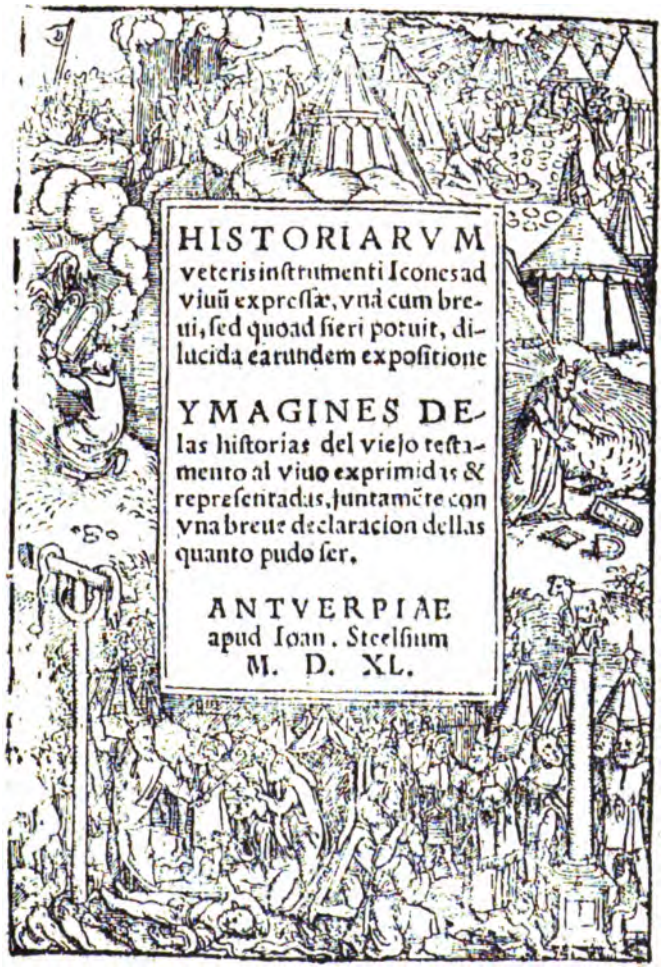
Prophetia Habacuc.

CAP. I.

In ꝑſona ſanctorũ piẽ cõquerit ꝓpheta, ꝙ mali iuſtos perſequãtur, Chaldæos iuſticiatos eſſe à domino oſtẽdit ad iuſtorum correptionem, eorum ruinã. Querelam repetit.

ONVS QVOD vidit Habacuc prophe ta. Vſquequo domine clamabo, & non exaudies? vociferabo ad te a vim patiẽs? & non ſaluabis? Quare oſtẽdiſti mihi iniquitatem & c laborẽ, videre prædam

a ꝓpter iniquitatẽ, c pe ner ſitatẽ, & pateris me videre vaſtationem & iniqtatẽ ex aduerſio mi hi & contentio & rixa in eo tũ ſe tol



HISTORIARVM veteris inſtrumenti Icones ad viuũ expreſſæ, vnà cum breui, ſed quoad fieri potuit, dilucida earundem expoſitione

YMAGINES DE las hiſtorias del viejo teſtamento al viuo exprimidas & repreſentadas, juntamẽte con vna breue declaracion dellas quanto pudo ſer.

ANTVERPIAE
apud Ioan. Steelſium
M. D. XL.

ABRAHAM hoſpitio ſuſcipit angelos. Promittitur ei Iſaac. Poſt oſtium tabernaculi ridet Sara. Sodomorum interitus Abrahæ prædicitur. Orat pro Sodomis.

GENESIS XVIII.



HABRAM apoſenta en ſu poſada los angeles, los qua les le prometē a Iſac. Sara que eſto oye ſe rie detras de la puerta dela tienda, y aſſi cuentan los angeles a Abrā la deſtruicion que a los de Sodoma eſtaua aparejada, por los quales deſpues ora.

SALOMON in Gabaon perrectus, petit à Deo ſapientiam & ſcientiam ad iudicandum populum.

II. PARALIP. I.



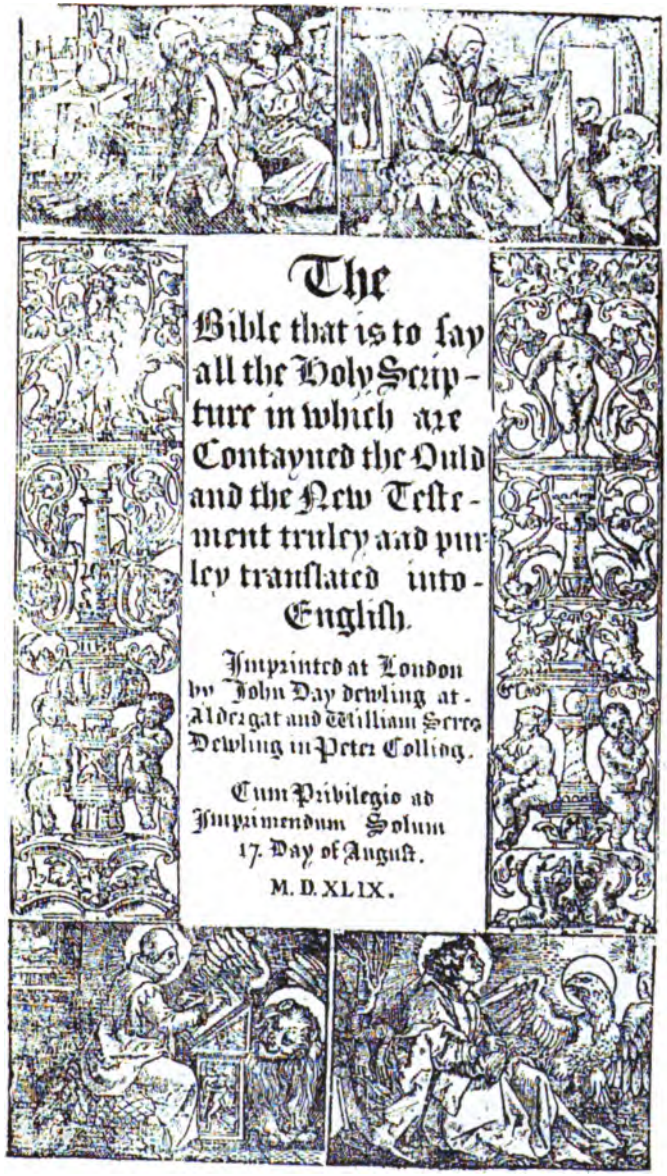
Deſpues de auer llegado Salomon en Gabaon, pidio a dios, ſapiencia, y ſciencia, para juzgar el pueblo.

SIDRACH, MISACH, & ABDENAGO, quòd ſtatuam auream contra decretum regium non adorauerint, in fornacem mittuntur.

DANIELIS III.



Sidrach, Miſach, y Abdenago ſon pueſtos enel horno encendido, porque contra el mandamiento del rey no quiſieron adorar el eſtatua de oro.



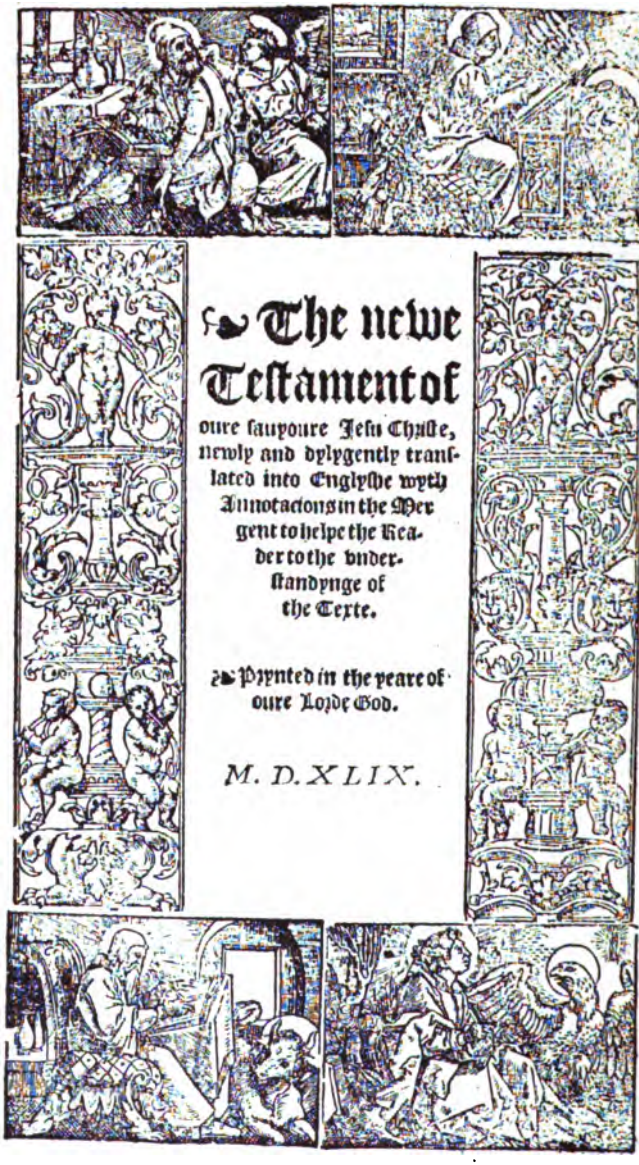
The Bible that is to ſay all the Holy Scripture in which are Contayned the Ould and the New Teſtement truley and purley tranſlated into Engliſh.

Imprinted at London by John Day dwelling at Aldrigat and William Seres Dwelling in Peter Colling.

Cum Privilegio ad Imprimendum Solum

17. Day of Auguſt.

M. D. XLIX.



The newe Teſtament of

oure ſauyoure Jeſu Chriſte, newly and dylygently tranſlated into Engliſhe wyth Annotacions in the Margent to helpe the Reader to the vnderſtandynge of the Texte.

Prynted in the yeare of oure Lorde God.

M. D. XLIX.

BIBLIA

Sacra iuxta vulgata quam

DICVNT EDITIONEM, A MENDIS QVIbus innumeris partim ſcribarum incuria, partim ſciolorum audacia ſcatebat, ſumma cura parique fide repurgata, atque ad priſcorum probatiſimorúmque exemplariorum normam, adhibita interdum fontium autoritate, Ioannis Benedicti Pariſienſis theologi induſtria reſtituta, Annorúmque a mundo creato ad Chriſtum vſque natum ſupputatione illuſtrata.

Adiecta eſt in fine Hebraicarum, Græcarum, cæterarumque peregrinarum vocum cum illarum varia à noſtra prolatione interpretatio.

Quin & ſententiarum inſignium copioſum iuxta ac accuratè collectum indicem ſuppeginus.

Duo poſtremò indices etiamnum acceſſere, quorum prior quæ in ſcholiis notatu dignißima occurrêre, alter verò inſignium locorum nomina colligit.

Quæ legenti ſigna paſſim occurrent, epiſtola nuncupatoria 2. pag. manifeſtabit.

Secunda editio.

PARISIIS

Proſtant apud Carolam Guillard, & Gulielmum Desboys, ſub ſole aureo, via ad diuum Iacobum.

1552

Serpentis astu seducti parentes dum dei præcepta contemnunt, & diro pelluntur, pœnâque posteritati eorum inducitur, illisque paradisus perpetuò obseratur. III.

130



Ann. ante Christum. 3662. Ann. mundi. 0. Eccle. 15.d.

A SEd & serpens erat callidior cunctis animantibus terræ, quæ fecerat dominus deus, Qui dixit ad mulierem: [1] Cur præcepit vobis deus, vt non comederetis ex omni ligno paradisi?] Cui respondit mulier: [†] De fructu lignorum quæ sunt in paradiso, vescimur: de fructu verò ligni, quod est in medio [a] paradisi, præcepit nobis deus ne comederemus, & ne tangeremus illud, ne fortè moriamur. [2] Dixit autem serpens ad mulierem: [†] Nequaquam morte moriemini: Scit enim deus, ꝙ in quocunque die comederitis ex eo, aperientur oculi vestri, & eritis sicut dij, scientes bonum & malũ. Vidit igitur mulier, quòd bonũ esset lignũ ad vescendũ, & [3] pulchrũ] oculis, [4] aspectúq; delectabile:]& tulit de fructu illius, & comedit, dedítq; viro suo. [5] Qui comedit: & aperti sunt [b] oculi amborum. Cúmque cognouissent se esse nudos, cõ-

2.Cor.11.a.

Wecil.25.d 6. distin. c. Sed plúsquam. 35.dist.cap. Sensus dis. B De pœn. dist.2.cap. vt cognoscant. De pœnit. dist.3.vlcer. De pœn. dist. 2. Et vnus. 32.q.5. Multi.c.2. Ada.

fuerunt folia ficus, & fecerunt sibi [7] perizomata.] Et cùm audissent vocem domini dei deambulantis in paradiso ad [8] auram post meridiem,] abscõdit se Adam & vxor eius à facie domini dei [9] in medio ligni paradisi. Vocauitque dominus deus Adam, & dixit ei: Vbi es? Qui ait: Vocem tuam domine audiui in [10] paradiso:] & timui, eo quòd nudus essem, & abscondi me. Cui dixit dominus: Quis enim indicauit tibi, quòd nudus esses, nisi quòd ex ligno de quo præceperam tibi ne comederes, comedisti? Dixitque Adam: Mulier quam dedisti [11] mihi sociam,] dedit mihi de

C ligno, & comedi. Et dixit dominus deus ad mulierem: [12] Quare hoc fecisti? Quæ respondit: [†] Serpens [13] decepit me,]& comedi. Et ait dominus deus ad serpentem:

† De pœnit. dist.1.c. Serpens. & c. voluissent.

[c] Quia fecisti hoc, maledictus es [14] inter omnia animantia, & bestias terræ. Super pectus tuum gradieris, & terram comedes cunctis diebus vitæ tuæ. Inimicitias ponam inter te & mulierem, & [d] semen tuum & semen illius: [15] Ipsa] conteret caput tuum, & tu [16] insidiaberis calcaneo] eius. Mulieri quoque dixit: [17] Multiplicabo ærumnas tuas, & cóceptus tuos [†]: In dolore paries filios [†], & [18] sub viri potestate eris,] & ipse dominabitur tui. Adæ verò dixit: Quia audisti vocem vxoris tuæ, & comedisti de ligno ex quo præceperam tibi ne comederes, [†] maledicta terra [19] in opere tuo:] in laboribus comedes ex ea, cunctis diebus vitæ tuæ. [e] Spinas & tribulos germinabit tibi, & comedes herbas terræ. [†] In sudore vultus tui vesceris pane [—] tuo:] [†] donec reuertaris in terram, de qua sumptus es: quia pulvis es, & in pulverem reuerte-

† 1.dist. cap. Si mulier. † 32.q.5. Illa nisi. Mulierem, † 24.q.2. sed. Dum ergo. D † 59. dist. In scripsis. c. † 11.q.3.cap. In ecclesiastico.

1. Etiam quia dixit dominus, non comederetis de omni ligno horti, sub. poterat cum vos odio habere.

2. Horti, dixit deus: Nequaquam comederetis, necque contingetis illum, ne forte moriamini.

a. Hoc bruto autem diabolus ad insidiandum satanæ machinamentes, & per ipsum mulieri loquit. Chrysostom. Gege homil. 16

3. Quia cognouisset deus e. &c.

4. Deficientibusque ad intelligentiã consequendã. [e] secunt

b. Non de oculis sensibilibus, sed de sensu mentis. Chrysostom. Gen. homi. 16. [f] confusoria.

6. Secundum dicti.

7. Inter arbores horti.

8. Horæ.

9. Vt mecum esset.

10. Sedenti me, vel persuasit mihi.

11. Pro omnibus animantibus.

c. Non ista illum dignatur vt responsum ex eo audiat sed pœnam inserens, & talem quæ omni tempore duret. Chrysostom. in Genes. homil. 17.

12. Ipsum scilicet semen. Nam Hebræ [g] illum Hu. Ipse & ipsum, & non ea. Ipsa Hieron. in Genes

d. Semen serpentis sunt peccatores, semen mulieris tunc Christus & sui sequaces.

13. Conteret calcaneum.

14. Multiplicando multiplicabo dolorem tuum. 15 Ad virum tuum erit desiderium tuum. 16. Propter te, id est, propter peccatum tuum.

peperit ei Amalech. † Hi ſunt filij Ada,vxoris Eſau.Filij autem Rahuel: Naath, & Zara, Semma, & Meza, Hi filij Baſemath vxoris Eſau. Iſti quoque erant filij Oolibama filiæ Anæ filij Sebeon,vxoris Eſau,quos genuit ei,Iehus: & Ihelon, & Chore.Hi duces filiorum Eſau,Filij Eliphaz primogeniti Eſau:dux Theman,dux Omar,dux Sephua,dux Cenez,dux Chore, dux Gathan, dux Amalech. Hi [a] filij] Eliphaz in terra Aedom: & hi filij Adæ. Hi quoque filij Rahuel, filij Eſau: Dux Naath,dux Zara,dux Semma,dux Meza.Hi autem duces Rahuel, in terra Aedom. Iſti filij Baſemath vxoris Eſau. Hi autem filij Oolibama vxoris Eſau: Dux Iehus, dux Ihelon,dux Chore. † Hi duces Oolibama filiæ Anæ vxoris Eſau. Iſti ſunt filij Eſau,& hi duces eorum, ipſe eſt Aedom. [b] [c] Iſti ſunt filij Seir Horræi habitatoris terræ:Lotham,& Sobal, & Sebeon, & Anan, & Diſon, & Eſer, & Diſan. Hi duces Horrai filij Seir in terra Aedō.Facti ſunt autem filij Lothan:Horræi & Eman. Erat autem ſoror Lothan, [d] Thamna.Et iſti filij Sobal. Aluhan, & Manecheth, & Ebal,Sephi,& Onam.Et hi filii Sebeon: Aia,& Ana.Iſte eſt Ana, qui inuenit aquas calidas in ſolitudine,cùm paſceret [e] aſinas] Sebeon patris ſui. Habuitque filiũ Diſon & filiam Oolibama.Et iſti filii Diſon:Amdan,& Eſban, & Iethran, & Charã. Hi quoque filii Eſer:Balaan,& Zeuan,& Achan.Habuit autem filios Diſan: Hus, & Aran.Hi duces Horræorum. Dux Lothan,dux Sobal,dux Sebeõ,dux Ana, dux Diſon,dux Eſer,dux Diſan.Iſti duces Horræorum,qui imperauerunt in terra Seir. Reges autem qui regnauerunt in terra Aedom,antequam haberent regem filii Iſrael,fuerunt hi.Balach filius Beor,nomẽque vrbis eius Denaba. Mortuus eſt autem Balach,& regnauit pro eo Iobab filius Zare de Boſra. [f] Cúmque mortuus eſſet Iobab,regnauit pro eo Huſan de terra Themanorum.Hoc quoque mortuo regnauit pro eo Adad filius Badad,qui percuſſit Madian in regione Moab,& nomẽ vrbis eius Auith.Cúmque mortuus eſſet Adad, regnauit pro eo Semla de Maſerecha.Hoc quoque mortuo,regnauit pro eo Saul, de fluuio Rooboth. Cúmque & hic obiiſſet,ſucceſſit in regnum Balanan filius Achobor.Hic quoque mortuus, regnauit pro eo Adad,nomẽque vrbis eius Phoi. Et appellabatur vxor eius Meetzbel filia Matreth,filiæ Mizaab.Hæc ergo nomina ducum Eſau in cognationibus, & locis,& vocabulis ſuis:dux Thamna,dux Aluha,dux Iethetn,dux Oolibama,dux Ela,dux Phinon,dux Cenez,dux Theman,dux Mabſar,dux Mabdihel, dux Hirã. Hi duces Aedom [g] habitantes in terra imperii ſui,] Ipſe eſt Eſau pater [h] Idumæorum.]Habitauit autem Iacob in terra Chanaan,in qua pater ſuus peregrinatus eſt, & hæ ſunt generationes eius.



Ioſeph fratres apud patrem accuſans ac viſa ſomnia narrans, fratrum in ſe concitauit odium: vnde Ruben inſcio venditur Iſmaelitis,à patre luget ur,atque in Aegypto Phutiphari venditur. XXXVII.

Ioſeph

a. Duces.

† 1. Paralip. 131

† Horæus.

b. Poſtquam commemorauit filios Eſau, ehinc repetit & exponit qui ex eo Idumæi in Aedom terra principes fuerint ex genere Horræorũ, quos filij Eſau occiderunt, & terram eorum hæreditatem poſſederunt. Hiero. ibid.

c. Hunc eundem ſuſpicantur eſſe Iob,ex ea tribu oriundum ipſius additum eſt. Contrà,Hebræi aſſerunt de Nachor ortum ſuiſſe generis. Hieron. ibid. Chryſoſt. verò, quintũ ab Abraham ait Iob eſſe nepotẽ. Quippe qui Abrahã genuit Iſaã: Iſaac, Eſau:Eſau, Raguelem: Raguel,Zare: Zare,Iob. Hæc Chryſ.de quibus Iob hominibus ſit natus, nec ne, ſed ſi ad veram vocis orthographiam inſpexeris, non hunc Iobab eſſe Iob dixeris.Nempe quia hic Iobab per Iob incipitur Iob, vel Iiob per Aleph, quod multum eſt diſcrimen.

d. Iuxta hebraicã vocis ſonã in terra poſſeſſionis ſuæ.

e. Aſinorum.

f. Iobab. (ſibilicet qui fuit procreatus ex aſino & equa.)

g. Habitantes

h. Idumæorum

132 In templo dei offert vnuſquiſque quod poteſt. Alij aurum & argentum & lapides
preciosos, alij byſſum & purpuram & coccũ offerunt & hyacinthum. Nobiſcum
bene agitur, ſi obtulerimus pelles, & caprarum pilos. Et tamen Apoſtolus † con- h. Cor. xiii
temptibiliora noſtra magis neceſſaria iudicat. Vnde & tota illa tabernaculi pulchri-
tudo, & per ſingulas ſpecies Eccleſiæ præſeneris futuríque diſtinctio, pellibus tegi-
tur & ciliciis: ardoréque ſolis, & iniurium imbrium, ea quæ viliora ſunt prohibent.
Lege ergo primum Samuel, & Malachim meum. Meum, inquam, meũ. Quicquid
eum crebrius vertendo, & emendando ſollicitius & dodicimus & tenemus, no-
ſtrum eſt. Et cum intellexeris quòd antea neſciebas: vel interpretem meeſtimato,
ſi gratus ẽ, vel Paraphraſten, ſi ingratus: quanquam mihi omnino cõſcius non ſim,
minuſſe me quippiam de Hebraica veritate. Certè ſi incredulus es, lege Græcos
codices & Latinos, & cõfer cum iis opuſculis, quæ nuper emendauimus: & vbi-
cunque diſcrepare inter ſe videris, interroga quemlibet Hebræorum, cui magis ac-
commodare debeas fidem: & ſi noſtra firmauerit, puto quòd eum nõ æſtimes cõ-
iectorem, vt in eodem loco mecum ſimiliter diuinarit. Sed & vos fatuulæ Chriſti
rogo, quæ domini diſcumbentis pretioſiſſima fidei myrrha vngitis caput, quę ne-
quaquam Saluatorem quæritis in ſepulchro, quibus iam ad patrem Chriſtus aſcen-
dit) vt contra latrantes canes quę aduerſum me rabido ore deſeruiunt, & circũeunt
ciuitatem, atque in eo ſe doctos arbitrantur ſi aliis detrahant, orationum veſtrarum
clypeos opponatis. Ego ſciens humilitatem meam, illius ſemper ſententiæ recor- Pſal. 9.
dabor, † Dixi, cuſtodiam vias meas: vt non delinquam in lingua mea. Poſui ori meo
cuſtodiam, cum conſiſteret peccator aduerſum me. Obmutui, & humiliatus ſum:
& ſilui à bonis.

Incipit liber Malachim,

id eſt Regum I.

Hanna diu ſterilis, cõtumeliæ improperio triſtis, Samuelẽ h genuit, quem domino conſecrãdum deuouit. I.



a Ramathaim, vel hanc vocem ex nomine Arimathaim, vel Rametha & Arimathea ciuitas tribus Manaſſe; ſeparata Leuitis, & patria Samuelis in Thamnith ca. xvi. de Ephraimitarum Dioſpolim, quæ ob Terrestrium ambo nati vnde fuit Ioſeph, qui in Euangelio ab Arimathia deſcribitur. Beda ſuper primũ lib. Regum cap. i.

b. De vna duarũ Ramath, quæ duo excelſa erant, per quæ duæ inſtituuntur tribus, regalis videlicet & ſacerdotalis. Hiero. ſuper eũdem lib.

c Sophim autem mons Ephraim fuerat Ramathaim, ſupra ibidem.

d A A dicitur in ſept. thoſ. f. Abi Pelchy, Pentecoſten, & tabernaculos. Hie.

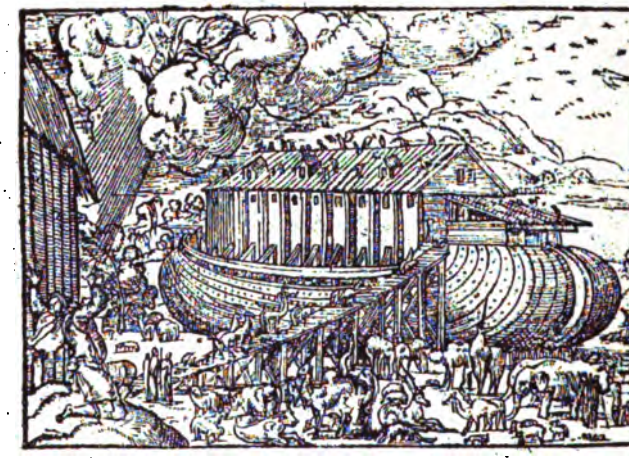
VIT vir vnus [ab] de Ramathaim [c] Sophim, de mõte Ephraim, [A] Ioſeph. Philo' em. Hel. hab. Anna ſter Chriſtum ita Ana. ex-
& nomen eius Helchana, filius Ieroham, filij Heliu, filij Thohu, filij Suph, Ephrataeus: & habuit duas vxores, nomen vni: Hanna, & nomen ſecundæ Phenenna. Fueruntque Phenennæ filij, Hannæ autem non erant liberi. Et aſcendebat vir ille de ciuitate ſua [d] ſtatutis diebus, vt adoraret, & ſacrificaret domino exercituum in Silo. Erant autem ibi duo filij Heli, Ophni, & Phinees, ſacerdotes domini. Venit ergo dies & immolauit Helchana, deditque Phenennæ vxori ſuæ & cunctis filiis eius, & filiabus

FIGVRE
DEL VECCHIO TESTAMENTO,
CON VERSI
TOSCANI,
PER
Damian Maraffi nuouamente
compoſti, illuſtrate.



IN LIONE,
PER GIOVANNI DI TOVRNE'
M. D. LIIII.

GENES. VI. & VII.



Tant' accieca'l peccato l'occhi' humano,
Che quel c'hà iunanzi apert' anche non vede:
Conſidera qui'l vulgo empio, ed inſano,
Ch'al predicar del gran Noè non crede:
Nell' Arca fatta entrar di mano in mano
Vede gl' Animai tutti, ne'n ſe riede,
Noè, pur grida, e chiam' à penitenza:
Ma' in van: perche non hann' intelligenza.

GENES. XXVIII.



Chi la ſua mente poſa in ſù la pietra
(Ch' è Chriſto) ed iui lega tutt' i ſenſi:
Con gl' occh' al Mondo chiuſi, paſſa l'Ethra,
E ſopra i cieli in Dio gli tien ſuſpenſi:
Più che quel ch' e' domanda da Dio impètra:
Qual gli promette tanti beni immenſi,
E tien la ſcala che conduce in gloria,
E gl' Angeli gli manda in ſua vittoria.

RVTH II.



La vedoua fanciulla, pouerella,
Ruth, per calamità quaſi mendica:
Per paſſar la ſua vita tapinella,
Raccogliendo le ſpighe s'affitica:
Booz comanda à tutt'i ſuoi, che quella
Sempre accarezzin come donn'amica:
Poi ſi trouò parent', e com'herede
La preſe: per che cio la legge chiede.

FINE.



Neue Künſtliche Figuren Bibliſcher Hiſtorien/grüntlich von Tobia Stimmer geriſſen:

Vnd zu Gotsförchtiger ergetzung andächtiger hertzen/ mit artigen Reimen begriffen/ durch J. F. G. M.

* *
*

Zu Baſel bei Thoma Gwarin.

Anno. M. D. LXXVI.

Geneſ: XIIII. Cap.

Melchiſedech ſpeiſet vnd ſegenet Abrgham.



Als Abraham kam von der ſchlacht
Melchiſedech im eſſen pracht/
Vnd ſegnet jn/empfing dabei/
Den zehenden von allerlei:
Solchs deit den Prieſter Chriſtum frei.


ALBERTI DVRERI
Noriberg. German.
ICONES
SACRÆ.
In hiſtoriam Salutis humanæ
per Redemptorem noſtrum IESVM
CHRISTVM Dei & Mariæ
filium inſtauratæ.
Quæ ſingulas ſelectiſſimi flores ex
verbo Dei & S. patrum ſcriptis de-
cerpti exornant.
Nunc primum è tenebris in
lucem editæ.
PR.

REDITUS CHRISTI AD JUDICIUM ULTIMUM.

Lucæ XXI.

VIgilate omni tempore, orantes, ut digni habeamini fugere ista omnia, quæ futura sunt, & stare ante filium hominis.



D. HIERONYMUS.

Sive dormio, sive surgo, sive edo, sive bibo, vel etiam aliquid aliud facio, semper in auribus meis sonat hæc terribilis tuba: SURGITE MORTUI, VENITE AD JUDICIUM.

D. BERNARDUS.

Veniet dies Judicij, ubi plus valebunt pura corda, quam astuta verba: & conscientia bona, quam marsupia plena: quandoquidem Judex ille nec falletur verbis, nec flectetur donis.



Matteo Euangelista, Apoſtol prima,
Hebrèo per nazione, e à lor' intento.
Qual diſpregiato, Chriſto meſſe in cima,
Per poſſeder con quel, per ognun cento.
Però fù à quel in tanta altezza, e ſtima,
Che ſua generazion, vita, e tormento.
Volſe ſcriueſſi, e l'honor trionfante,
Di ſua reſurrezzione, e l'opre ſante.



Queſto ſecondo Euangeliſta, Marco,
Di ſacerdotal tribu venne à Chriſto.
Battezzato da Pier, di fede carco,
Fece da lui dell' Euangelio acquiſto.
Qual pò in Italia ſcriſſe, e non fù parco,
A far ch' in tutt' il Mondo è fuſſi viſto.
Veſcouo in Aleſſandria à viua voce
Predicò ſempre Chriſto morto in croce.

Lucæ. I.

Der auffgang aus der höhe hat vns beſucht.



Lucas ain Leibarzt nicht allain/
Sonder ain Selarzt der gemain/
Stelts Evangeli Griechiſch dar:
Vnd weil er Pauli raisgfärt war/
Schrib er Apoſtelgſchicht auch gar.

Der Evangeliſt S. Johannes.

Iohannis. I.
Im Anfang war das Wort, ꝛc.



Der Jünger/ den Chriſtus het lib
Sein Evangeli deshalb ſchrib
Zubegegnen der Ketzerei
Das das Wort nicht Flaiſch worden ſei/
Drum er des Tonners Son haißt frei.

ILLUSTRATIVE PHOTO-LITHOGRAPHIC PLATES.

THESE plates are chiefly from ancient remains of the designs and drawings of Scriptural events, or from works similar to Holbein's, whether anterior to his or contemporary with them. The introduction of such plates will serve two purposes; *one* to show from what elementary, if not crude, beginnings Biblical Art took its origin, the *other* to supply the means of comparing with Holbein's Figures those of other painters and designers. It would have been easy to have enlarged the number of illustrative plates, as from Albert Dürer and his pupil Henry Aldegrever; but we have only a limited space at command, and it is not desirable to overcrowd it.

SOURCES OF THE ILLUSTRATIVE PLATES.

1. "ROMA SOTTERRANEA, or some account of the Roman Catacombs, especially of the Cemetery of San Callisto, compiled from the works of Commendatore De Rossi, with the consent of the Author. By Rev. J. Spenser Northcote, D.D., President of St. Mary's College, Oscott, and Rev. W. R. Brownlow, M.A., Trinity College, Cambridge." London: Longmans & Co. 1869.

An 8vo Vol. with pages I—XXIII and 1—414; plates I—XX, and woodcuts 1—55.

A work of great clearness and excellence, very beautifully illustrated. With hearty thanks we here acknowledge Dr. Northcote's courteous permission to make use of some of his plates and woodcuts, to show almost the earliest state of Christian Art both in subject and in design.*

2. "A HISTORY OF THE ART OF PRINTING, from its invention to its wide-spread developement in the middle of the sixteenth century. By Noel Humphreys. With one hundred illustrations produced in photo-lithography." Quaritch: London. 1867.

A folio Vol. of great interest and value, the use of one or two plates from which we here very thankfully mention.

3. "HISTORIA S. IOAN. EUANGELISTÆ PER FIGURAS."

A small folio Vol. of 48 leaves, measuring 2.55 decimetres by 2.; or 10.039 *inches* by 7.87, and printed on one side only of the leaf. One of the early block-books, about A.D. 1430,—very probably of printed editions the EDITIO PRINCEPS, from the Corser collection, and sold for 41*l.*

Of the 48 leaves only 4¼, with 13 legends, relate to the traditionary life of S. John; the 43¾ leaves give 86 scenes from the visions of the Apocalypse.

4. Manuscript: "Speculum humane saluacionis. Editio primæ vestustatis tentamen artis impressoriæ absque loco et anno, Sed circa annum M.CCCCXXXX Impressa."

A folio Vol. measuring 3.23 decimetres by 2.45; or 12.7 inches by 9.64. The device-blocks in pairs, 1.95 d. by 1.05.

The pages are 64, thus occupied:—title, 1; an exposition in Latin verse of the contents of the work, 4; 116 etchings of Scripture subjects, 58; and 1 page blank—total, 64.

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* There is a splendid work on the same subject, in 6 volumes (bound as *five*), large folio, 62.5 d. by 47. A copy of it was presented by the Emperor Louis Napoleon to the Chetham Library, Manchester. It contains 260 plates of various sizes, from 30.5 d. to 44.5 by 19.8 d. to 37.; many of them are emblazoned and coloured. We might have used this work to a large extent in illustration of Bible Figures; but brevity forbids, and we add only the title:—

"CATACOMBES DE ROME; architectvre, Peintvres Murales, Lampes, vases, Pierres precievses, Gravees, Instrvments, Objects divers, Fragments de vases en verre dore, Inscriptions, Figvres et Symboles graves sur pierre, par Lovis Perret; Ouvrage pvblié par ordre et avx frais dv Governement &c. *Paris*, Gide et J. Bavdry, Editevrs. M.DCCCLI."

The work is divided into 29 chapters, each chapter having 4 etchings to illustrate the subject, and each etching a column of Latin verses in explanation or exposition. Thus there are 116 Bible prints, exclusive of the title.

5. "Chronicon Nurembergense, auctore Hartmanns Schedel." The colophon records, "hunc librum dominus Anthonius koberger Nuremberge impressit. Adhibitis tamē viris mathematicis pingendisq; arte peritissimis. Michaele wolgmut et wilhelmo Pleydenwurff. quorū solerti acuratissimaq; animaduersione tum ciuitatum tum illustrium virorum figure inserte sunt. Consummatū autem duo decima mensis Julij. Anno salutis nr̃e. 1493."

A large folio Vol. 4.6 d. by 2.98; or 18.11 in. by 11.73. The woodcuts are of every variety of size, from a full page 3.6 d. by 2.2 to .5 d. by .4, or less.

The initial leaves, 20, unnumbered; the I—CCC numbered.

There are above 2,250 plates and woodcuts, including maps, plans of cities, designs illustrative of events, and vignettes of the persons named. The history extends from the creation of the world down to A.D. 1492.

Of plates that partake strictly of the character of Bible prints, besides *nine* between folio v and folio xxx, we may single out a wonderful design, fol. cclxij *v.*, *The coming of Antichrist;* and fol. cclxiiij, *A dance of skeletons*, most thoroughly in Holbein's style: one playing on a pipe or clarionet, three most vigorously dancing to the music, and a fourth just rising from the grave. Also fol. cclxv, *Christ descending to Judgment;* in the centre the dead rising, on the right hand the company of the blessed, on the left the fires of hell, and the fallen spirits and their chieftain clutching his own. Nothing in Holbein is more powerful.

6. ANCIENT SCRIPTURE PRINTS, from the original wood blocks, the designs for which are supposed to have been executed by Albert Dürer, not later than A.D. 1528. These prints, however, are regarded by some as earlier than Dürer's time, or about A.D. 1500.

A large 4to Vol. of 38 leaves, printed on one side only. On each leaf there is a large woodcut, measuring about 1.88 d. by 1.28; or 7.4 inches by 5.03. To the re-impression from the woodcuts there is a modern addition printed in red letters of the appropriate passages of Scripture according to Wiclif's version.

7. Brandt's * "Rationarium euangeliſtarum." M.D.XXII.

* Brandt's name is on the binding of the copy used, but certainly he was not the author. The *Rationarium evangelistarum* of 1505, 1507, 1510, and 1522 is but another form of the *Memorabiles evangelistarum figuræ* of 1502, 1503, and 1504; and that again is to be traced to the *Ars memorandi notabilis per figuras evangelistarum*, described among the BLOCK-BOOKS in Sotheby's *Principia typographica*, and to be referred to as early a date as 1430.

The full title, "Rationarium euangelistarum omnia in se euangelia prosa, uersu, imaginibusq; quã mirifice cõplectens."

A small 4to Vol. of 36 pages, unnumbered, containing 15 of the most curious and grotesque drawings, in which the eagle, the angel, the lion, and the ox, indicative of the evangelists, John, Matthew, Mark, and Luke, are laden with devices so as to represent the chief events of the gospel-histories. The numerals on each device refer to a key on the opposite page, on which also are descriptive Latin verses: thus,

In "*Figura Ioannis Tertia*," 13 denotes the washing of feet; 14, Let not your heart be troubled; 15, I am the true vine; 16, Christ exhorting not to be offended in him; 17, Jesus prays for being glorified; 18, Going to the brook Cedron; 19, Pilate commands the scourging; 20, Concerning Mary Magdalene and others; 21, The hand in the side.

"*Secunda Matthei imago*," 7 denotes,—*a*, Judgment; *b*, The beam in the eye; *c*, The narrow gate:—8, The centurion's son, and the sea calmed; 9, Matthew called; 10, The meeting of the disciples, and power conferred; 11, John the Baptist; 12, Casting out a demon, and gathering ears of corn.

"*Tertia Marci imago*," 13, Of false prophets, and Christ's second coming; 14, The sacramental cup; 15, Jesus delivered to Pilate; 16, Of the appearance of Christ after his resurrection, of his ascension, and the sending of the Holy Spirit.

"*Prima imago Lucæ*," 1, The angel that appeared to Zacharias; 2, Christ's birth and circumcision; 3, The baptism of Jesus; 4, The fasting and temptation; 5, Peter's net, and the sick man's bed; 6, Eight candles, representing the eight beatitudes.

There are, in fact, just as many emblematical devices as there are chapters in the four evangelists. To John are assigned 21 of them, to Matthew 28, to Mark 16, and to Luke 24; the whole number being 89. Many of them could not be understood without a key, and are puzzles rather than clear representations.

8. "IOANNIS MARIAE VELMATII Sacræ theologiæ professoris, & Poetæ scientissimi, ueteris & noui testamẽti opus singulare, ac planè Diuinum: & ab ipso Authore accuratissime recognitum, & scholijs illustratum, & diligentissime excusum. VENETIIS M.DXXXVIII."

4to Vol. 2.1 d. by 1.55; or 8.26 in. by 6.1; leaves 1—204.

The work is, 1°, a Latin poem in ten books, from the Creation to the final Judgment, 1—151; 2°, The Acts of the Apostles, in five books, 151—203. Including the title, which is surrounded by a border of nine vignettes of Bible scenes; there are twelve well-executed woodcuts by an Italian artist,—one well deserving remark, in which the author is presenting his work to a cardinal seated among four bishops.

9. Within a border representing scenes in the march of the Israelites to the land of Canaan.

"HISTORIARVM veteris instrumenti Icones ad viuũ expressæ, unà cum breui, sed quoad fieri potuit, dilucida earundem expositione."

YMAGINES delas historias del viejo testamento al viuo exprimidas & representadas; juntamẽte con vna breve declaracion dellas quanto pudo ser. Antverpiæ apud Ioan Steelsium M.D.XL.

Colophon, the printer's device, and "STEELSIVS." "Concordia, res paruę crescunt."

Small 4to Vol. 1.9 d. by 1.23; or 7.48 in. by 4.84. Title-page 1.21 d. by .83; first 4 plates .65 d. by .42; other plates about .57 d. by .85.

Reg. A—M in 4s. = 48 leaves, unnumbered; last page blank.

Contents. On A, title; A *verso*, "El Impresor al Christiano lector dize S." Aij—Miij, the 92 Icones; Miiij, colophon and blank.

There are 92 emblems or devices, each with a Latin title, and reference to the passage of the Old Testament, the figure, and below, the Spanish description. The whole of the 92 *Icones* are in the Lyons' edition of Holbein 1547, though not exactly in the same order. This 1547 edition adds *Nathan's reproof of David*, 2 Sam. xii., and Isaiah's *Lament for the people's sins*, Is. i. The woodcuts which Steelsius used are all after Holbein's designs, but not of the same workmanship with the plates in edition 1547; the two are very like, but not identical.

In his *Manuel du Libraire*, vol. iii. col. 230, Brunet says, "Jean Steelsius a employé les mêmes planches dans une edition en-fol. de la Bible latine qu'il a publiée à Anvers en 1541 sous le titre de *Biblia iconibus artificiosissimis . . exornata*." On the same model are the plates in Giles Corrozet's new translation of the Bible Figures from Latin into French. 16mo. Paris, 1550.

10. "BIBLIA PICTVRIS ILLVSTRATA: Breves in eadem Annotationes, in doctiss. interpretationibus, & Hebræorum commentariis. Interpretatio nominum Hebraicorum. Index Epistolarum & Euangeliorum totius anni." (Printer's mark, a tree with armour suspended and an elephant standing by.) "Parisiis. Ex officina Petri Regnault, sub scuto Coloniensi in vico Iacobęo." M.D.XL.

An 8vo Vol. 1.85 d. by 1.25; or 7.28 in. by 4.93. The plates about .55 d. by .84. The 16 initial pages are unnumbered; then 1—482 leaves,—total for the Old Testament 490. The New Testament 1—128 leaves, final 22 unnumbered,—total, 150.

There are many prints, about 105, in the Old Testament. A large proportion of these are on the same subjects as those in Holbein's *Icones*, editions 1538 and 1547, and frequently are treated in the same way. Indeed, there are *ten* prints almost identical with Holbein's, nearly *fifty* similar to his, and the rest evidently belonging to the same style of art. Douce names Regnault's

edition "a spurious edition"; and there can be no donbt that Holbein's designs were the sources of the "pictures" which adorn the volume.

On the title-page of the copy in the Chetham Library, Manchester, are the words written by the Princess Elizabeth, "Non recedet Volumen Verbi huius ab ore tuo," and above them "Henyricus," in the hand-writing of her father, Henry VIII.

11. Tindale's Bible. (Within a border containing the four evangelists in the corners.) "The Bible that is to say all the Holy Scripture in which are Contayned the Ould and the New Testement truley and purley translated into English. Imprinted at London by John Day dewling at Aldergat and William Seres Dewling in Peter Collidg. Cum. Privilegio ad Imprimendum Solum 17. Day of August. M.D.XLIX."

Also within a similar border, "The newe Testament of oure sauyoure Iesu Christe, newly and dylygently translated into Englysche wyth Annotacions in the Mergent to helpe the Reader to the vnderstandynge of the Texte. Prynted in yeare of oure Lorde God. M.DXLIX."

A folio Vol. 2.9 d. by 1.9; or 11.41 in. by 7.48; the woodcuts about .7 d. by .5. Old Testament, initial 4 folios unnumbered, I—cxlv. New Testament, I—cxxi; total, 270 folios.

The whole is printed in black letter. There are several coarsely-executed woodcuts,—as fol. i *v. The temptation;* fol. ii *v. Cain killing Abel;* fol. iij *v. The ark;* fol. ix, *Abraham and Isaac at the sacrifice.*

12. "BIBLIA SACRA IUXTA VULGATA quam dicvnt editionem a mendis qvibus innumeris partim scribarum incuria, partim sciolorum audacia scatebat, summa cura parique fide repurgata, atque ad priscorum probatissimorumque exemplariorum normam, adhibita interdum fontium autoritate, IOANNIS BENEDICTI Parisiensis Theologi industria restituta &c. &c. . . . Parisiis Prostant apud Carolum Guillard & Gulielmum Desboys, sub sole aureo, via ad diuum Iacobum. 1552."

A small folio Vol. 2.8 d. by 1.97; or 11.02 in. by 7.75. The prints in the Old Testament, about .6 d. by .86; in the New, .63 d. by .42. For the Old Testament the pages are 980; for the New, 260; for the indices, 100; total, 1340.

This Bible supplies another set of woodcuts from Holbein's *Icones.* Of the 94 designs in ed. 1547, 92 are adopted, the 43rd, *Nathan's reproof of David,*

and the 75th, *Isaiah's lament*, being omitted, and the 40th, *David's sorrow for Saul & Jonathan*, being reversed. The New Testament contains 124 prints; but some of them are repeated three or four times.

The copy examined in the Chetham Library once belonged to that holy martyr John Bradford, of Manchester, burnt in Smithfield 1st July, 1555.

13. Maraffi's "FIGVRE DEL VECCHIO TESTAMENTO, con versi toscani per Damian Maraffi nuouamente composti, illustrate." (Printer's mark, two serpents encircling, bearing the motto, "Qvod tibi fieri non vis, alteri ne feceris") "In Lione, per Giovanni de Tournes. M.D.LIIII."

An 8vo Vol. 1.77 d. by 1.1; or 6.96 in. by 4.33; the prints .55 d. by .8; the leaves are 132, unnumbered.

The admirable woodcuts, 222 in number, are by the celebrated Petit Bernard, born in Lyons in 1512. Each of them is headed by a reference to the passage of Scripture illustrated, and is followed by an Italian stanza in 8 lines. To the respective books prologues are attached, and occasionally notes, all in the *ottava rima*. The figures of the evangelists are "del Nvovo Testamento," which contains 95 prints.

The whole of the plates were also made use of to adorn an edition of the Latin Vulgate.

14. "ALBERTI DVRERI, *Noriberg. German.* ICONES SACRÆ, &c." 1604.

A small 4to Vol. 1.81 d. by 1.36; or 7.12 in. by 5.35; the prints .7 d. by .47. There are 42 leaves; but though every page has a border, only leaf A2 is printed on both sides.

Biblical subjects are represented in 38 designs, each with a Latin title and text *above*, and *below* two quotations from the Latin Fathers.

Brunet's *Manuel*, vol. ii. col. 911, agrees with Douce in maintaining that the plates of this volume are not by Dürer, but by Albert Altdorffer, who was born in 1488, and was a scholar of Dürer. Altdorffer executed a set of *forty* woodcuts on the Fall and Redemption of man. At any rate, though the *Icones Sacræ* were printed in 1604, their origin has to be dated earlier by nearly a century.

15. Stimmer's "Neue Künſtliche Figuren Bibliſcher Hiſtorien grüntlich von Tobia Stimmer gerissen: Vnd zu Gotsförchtiger ergetzung andächtiger hertzen, mit artigen Reimen begriffen durch I. F. G. M. Zu Basel bei Thoma Gwarin Anno M.D.LXXVI."

A 4to Vol. 1.95 d. by 1.55; or 7.67 in. by 6.1; the plates, including borders, 1.64 d. by 1.3. The leaves are 90, unnumbered.

There are 170 Bible Prints, each with a fine and boldly-executed border, filling the page. Above the devices are given the references to the passages of Scripture, and the subject in German, and below, a German stanza of from 5 to 7 lines. The plates, or at least a part of them, were designed by Tobias Stimmer, and engraved by his brother John Christopher Stimmer.



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OF THE

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97.	*Daniel in the Lions' Den;* Cemetery of S. Domitilla	ROMA SOTTERRANEA, Fig. 11, p. 73.
	Ascent of Elias; Sculpture in the Lateran Museum	,, ,, 30, p. 250.
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99.	*Good Shepherd; Blessed Virgin, with birds; Noe and the Dove*	,, ,, viii. pp. 240, 255.
100.	*The Good Shepherd; S. Peter and S. Paul and the Flock;* A.D. 300	,, ,, xvi. p. 237.
101.	*The Annunciation;* in the Biblia Pauperum	NOEL HUMPHREYS, Pl. ii. p. 40.
102.	*Antichrist speaking great blasphemies,* &c.; from a Block-book, about A.D. 1410	"APOCALYPSE" of S. John. Noel Humphreys, Pl. iv. p. 41.
103.	*Title of a MS. copy;* from the edition A.D. 1440	SPECULUM HUMANE SALUACIONIS.
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106.	*Chronicon Nurembergense;* Title	CHRON. NUREMB. A.D. 1493.
107.	*Creation of Woman*.....	,, fol. vi *verso.*
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115.	*Ueteris & noui Testamenti opus;* Title	VELMATIUS. Venice, A.D. 1538.

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125.	*Solomon in Prayer for Wisdom*: 2 Chron. i.	,, ,, H *verso*.
126.	*Shadrach, Meshach, and Abednego*; Dan. iii.	,, ,, L *verso*.
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